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SCIENCE AND REALITY

BY

P. NAGARAJA RAO.

I

We live in an age whose intellectual environment is largely determined by science. Science in some manner or other has affected and influenced our world view. The different schools of contemporary philosophical thought have found the sanction for their tenets in science. Science has come to stay as the spiritual diet and climate of our age.

When we talk of science and its impact on society, we have two definite and distinct contributions of science in view. Scientific technique has helped us to devise ways and means to reduce drudgery and has knit the universe into a close home. It has created an interdependent world. The manifold advantages, which science has showered on us, have almost become a matter of commonplace talk. "We can talk across continents and oceans, install television sets in the home, hear the Big-Ben striking at North Borneo, make photographs speak and sing and invent X-rays, which are the windows through which we observe and snapshot our insides, roads are made of rubber, crops are ripened by electricity, hair is waved by electric current, distance melts and aeroplane girdles the earth." In short, science has transformed the habits of human life in a revolutionary manner.

All the servants of humanity are of one opinion in praising the benefits of scientific technique. The one serious limitation of scientific technique is that the power science has invested us with is being used for anti-social ends. We ought not to be indifferent to good ends. The power science has invested us with like all other powers is neutral and its ethical character is determined by the end it subserves. Hence the fear of machine-civilization. Hence the dread of the civilization that is mechanically efficient and ethically indifferent. The machines, which science devised to serve as means to good life, have usurped the place of the ends. What was merely a camp-follower has come into command of the army. The central defect of modern

civilization is that men, instead of using machines as means to good life, have delegated to them the very function of living. An Indian sage is reported to have made this acid comment. "You can fly in the air like birds and swim in the sea like fishes, but how to live upon earth together you have not yet learnt." Scientific technique would go a great way to help mankind, if it served socially useful ends.

The second contribution of science is the scientific temper of mind. It is the scientific temper of mind, that has considerably influenced our view of ultimate reality. The scientist par excellence who believes in tangible evidence and laboratory proof as the only methods of knowing what exists, does not admit the reality of the super-sensuous and hyper-physical entity. He believes that the universe has no definite purpose or purposes at its heart. It does not embody any plan or design. He admits only a chance-world governed by the law of probability. Human life on this planet is pointless for him. Life is merely a collocation of atoms or cells. It is a bye-product of the material process. Human beings are the latest products in the evolutionary forces. Man is resolved into a few pounds of carbon, a few quarts of water, some lime, a little phosphorus and sulphur, a pinch of iron and silicon, a handful of mixed salts scattered and recombined. The freedom of the human will is a myth. The universe with man in it is definitely determined by scientific laws. The mind of man or consciousness is merely a bye-product and an attenuated form of matter. The character, cut and colour of the man is determined by the relative functions of the glands. Modern endocrinology has made a god of the glands. "What science cannot teach, mankind cannot learn." Mechanistic physics determinist psychologies (Behaviourism and Psycho-analysis) and mechanistic Biology affirm the faith of the unrepentent scientist. To the unrepentent scientist what cannot be weighed and measured does not exist. To them truth is relative, values are subjective and morality is only expediency. They believe in a rigid universe and hope to give a mathematical account of everything in the universe. It is doing violence to facts to hold the view that modern Physics and modern Biology do not believe in a deterministic universe. Purposivism, that is, vitalism in Biology and indeterminism in Physics are doctrines accepted only by a section. Lancelot Hogben speaking to the British Association

of science, Cape town, gives expression to the vision and hope of the scientist in the following words: "The modern mechanist does not say that love and heroism do not exist, but he says, 'Show me the behaviour to which you apply the adjective thoughtful, loving or heroic and we will one fine day endeavour to arrive at predictable conclusions with reference to it, following the only method of enquiry which you have learnt by experience to trust.' "

The central malady of civilization, according to the diagnosis of this variety of scientists is the lack of scientific spirit, *i.e.*, rationalism. A rationalistic approach to life will engender a class of men who would have the necessary scientific frame of mind to run the affairs of the universe intelligently. The need of the world is to rationalise our emotions. The solution to the world's troubles consists in adequately psycho-analysing men and giving them economic competence. Marxism and Psycho-analysis are hailed as the gods of the age. The evils of the world are due to Poverty, Malnutrition, foul air, etc., to which an unjust social order condemns a majority of its members. In order to inculcate the spirit of rationality, they carry on a deep denigration against spirituality and religion. They have no patience with the study of classics or humanities, which produce the tribe of elegantly useless men, whose efficiency consists in the verbal clarity of obscure discoveries. The blue-print that they suggest for the new world order is active revolution, directed towards the re-defining of class-relationship. Hence, they are sceptical of philosophies being derived from science. The distinguished director of the Cavendish laboratory late Rutherford is reported to have said, "Don't let me catch any one talking about the universe in my laboratory." That is the index of the hearty distrust of philosophy they had. Einstein and Darwin are reported to have denied any effect of their science on the world view.

II

The less dogmatic variety of scientists, who have not proved false to the canons of science, have felt shy of the extravagant claims of science. Lord Russell is the chief spokesman of this class of scientists. Science, he says, should avoid the threefold defects of the ordinary knowledge, *viz.*, cocksureness, self-contradictoriness and vagueness. Science at

best enables us to give sufficiently probable results and not absolutely certain truths. Science is not final. The jurisdiction of science is limited. It can only tackle what is determinable in terms of quantity. What the scientist cannot measure, is not necessarily non-existent. Reality as such contains much more than what science can know. The intuitions of value, the significance of love, the irresistible attraction of beauty, etc., cannot be known by the methods of science. Science has to forge new instruments to deal with these aspects of reality. The non-existence of instruments should never lead to the ignoring of those entities. The scientist abstracts only the mathematically determinable world. The scientifically indeterminable elements go under the name of values (Truth, Beauty and Goodness). Values, according to the scientific humanist, are ways of feeling. Their existence is granted but not their metaphysical ultimacy. The plenary purpose of science, according to the master scientists, is not the manipulating knowledge we have about a thing. Such a knowledge gives us power over a thing and we go on perpetually meddling with it. Possession of power begets love of greater power. The power impulse is the source of corruption. "Power corrupts and absolute power corrupts absolutely," wrote Acton in his epitaph on human history. "All Great Men", he added, "are bad". There is a way of knowing a thing in a manner other than the manipulative fashion. That method gives us the contemplative type of knowledge. It produces in us an attitude of mind, which gives us the feeling of ecstacy. Science, in fact, began with this function. The ancient bards of Greece treated Nature as their bride. The contemplative type of knowledge gives us a frame of mind, which can be characterised as humanistic. The sober calculations of Mathematics and Physics drive home the limitations under which the human being has to live in this world. The human being very well knows that the stamp of mortality is set on everything human. But still he feels that man, though an impotant crawling creature in this petty planet, is still free in the field of thought to create and cherish ideals. It is out of this vision and freedom that the man has created the world of art, literature and science. This is what Russell characterises as the *Free-man's worship*. Human life is something definite which has to be lived in the light of these values. The late novelist Galsworthy gives expression to this view of life in the

following telling words: In this incomprehensible world full of the savage and the stupid and the suffering, with monstrous contrasts and the most queer happenings, we ought not to fly to another world for compensation. We should never lose even in tragedy that unconscious rapture and pre-possession with that entrancing occupation which we call life. We must say "Sufficient unto the earth is the beauty and the meaning thereof." A self-satisfied humanism with a reasonable faith in the cult of science is the purpose of life.

III

A great many European Philosophers of to-day have directed their attention to the study of the philosophy of values. Considerable part of modern literature on philosophy is an enquiry of the metaphysical status and import of the three great traditional values: Truth, Beauty and Goodness. The philosophy of values has come to stay as the religion of the enlightened in the place of the traditional religion.

These value philosophies point out the serious limitations of science and hold the view that science tells us little about somethings and there are no things about which it tells everything. The immeasurable and the indeterminable in reality are not tackled by science. Science cannot explain the nature of human mind. Human mind is purposive and science deals only with mechanistic causation. Science has no use for teleology. Science cannot provide reasons for the why of phenomena. Science, in short, describes and does not explain. Explanation implies purpose. Purpose has ceased to be a scientific concept. The very pre-supposition of science is the mechanical mode of treating factors. It proceeds on the assumption that every event is mechanically caused by the preceding events or set of events. It cannot countenance the arbitrary introduction of purpose and goal. *The scientific scheme is defective, because it leaves out of account Mind and Values.*

Any attempt at an interpretation of reality must be in terms of principles other than nature. Prof. A. N. Whitehead, the subtle metaphysician, has pointed out conclusively the defects of a scientific interpretation of reality. Whitehead states that the notion of force, or stress as something which operates between bodies is fundamental in the scheme of Newtonian

Physics. The Newtonian scheme does not tell us *why there should be stress or why force should operate.* The motion of bodies is said to be not arbitrary but determined by definite laws, *e.g.*, law of gravitation. The motion may not be arbitrary but the laws are. Why should there be just these particular laws and not others. These facts point out that a few bits of matter moving in space cannot furnish reason for their existence. The central defect of science, in the words of Whitehead is, "Newton in discovering the laws which governed the movements of matter, while leaving the laws themselves as arbitrary, unexplained facts, illustrated a great philosophical truth that *a dead Nature can give no reason.* All ultimate reasons are in terms of aim at value."

Further Whitehead holds that the scientific scheme excludes purpose and values; so it is not able to give a self-clear explanation of reality.

Thirdly, the logical principles which science assumes such as induction, the law of contradiction and other mathematical principles, etc., to prove the validity of results arrived at by science have to be explained in terms other than scientific categories. Sense perception does not provide the data for their interpretation. This necessitates the assumption of values and mind.

The limitations of science and its methods have led to the re-interpretation of reality. Reality for the value-philosophers consists not only of objects that are known through the methods of science but also objects that are intuited. The intuited objects are values. They are Truth, Beauty and Goodness. They are upheld as ultimate and not instrumental. They are objective and not subjective. They are aspects of reality that have to be intuited. Plato describes them as forms. Scientific methods do not help us to realise the vision of the values.

The contemporary mood is expressing itself in the denial of values. Values are denounced as figments of our imagination. Truth along with other values are treated as subjective hallucination. Their reality is refuted because they are not visible and tangible. The moral value, Good, is explained in terms of convenience, utility and pleasurable sensation. They hold with Hamlet that there is nothing good or bad but thinking makes it so. Beauty is explained as a

matter of taste. The idea of God and religion is interpreted as the dopes created by man to mitigate his loneliness.

Such a subjectivist account of values is neither correct nor is it calculated to usher in an era of civilization. The doubting and discrediting of values is symptomatic of the decay of civilization. Those who believe in the existence of values have taken great pains to establish the objective and intrinsic nature of values. The proof for the existence of the objectivity of values is not conclusive. The dangers of subjectivism are legion. "The statement or the truth, if we call it such, that all truths are subjective is itself subjective". The mere presence of the enormous diversity of opinions about the beauty of a picture is regarded by some as an argument in favour of the subjective view. It is not so. Everybody does differentiate between a good and a better picture. Further it is absurd to assess beauty by counting heads. That would be reducing beauty to a statistical computation. One fails to see why beauty as a quality belonging to a thing be denied when other qualities like weight, volume, etc., are not denied. If this quality is a projection of the human mind let the others too be. The subjectivist view of values logically leads to solipsism. The inter-subjective intercourse is enough evidence against solipsism. Solipsism suggests that we know only our own mental states, a conclusion revolting to commonsense. These facts point out that the value, Beauty, is intrinsic and not a projection of the human view. It is an aspect of reality. It is an intrinsic and not an instrumental value.

The Good, the chief moral value, is explained in terms of social approval and individual expediency. The Good is not an instrumental value as it is mistaken to be. There are no doubt a great many values that are instrumental, such as, health, wealth, power, etc.

The chief obstruction towards the acceptance of the ultimate nature of the values is hedonism. Hedonism holds the view that the only value man pursues is pleasure. Pleasure in some form or other is the main-spring of human activity. Men seek pleasure sometimes with a long-term range in view. That is why they sacrifice immediate pleasures and put up with a little discomfort for a time. The apparent altruistic activities and martyrdoms are interpreted in this light by the hedonists.

John Stuart Mill introduced some refinement in the doctrine of hedonism. He introduced differences in the qualities of pleasure. He said it is better to be a human being dissatisfied than a pig satisfied.

Before establishing the ultimate nature of values one has necessarily to refute the hedonist doctrine in its various forms. If hedonism is valid, the ultimate value will be pleasure. No direct disproof of this doctrine is possible but by an appeal to one's introspection one is able to see the weakness of this doctrine. We do not always act after balancing the results of the alternative courses of action in terms of pleasure. We most often act on impulse. Further we desire specific ends and not pleasure. Pleasure results as a consequence. The hedonist theory puts the cart before the horse. We desire specific things and pleasure accrues later on. Pleasure or happiness is a by-product. It is not an end pursued directly. The qualitative element introduced by Mill is ambiguous. What is a high quality pleasure? Certainly not more intense pleasure, because such a position would only be equivalent to greater quantity of pleasure. The distinction sought to be maintained disappears. The word 'high' introduces some standard other than pleasure. Happiness, in the words of Aldous Huxley, is like coke, something you get as a by-product in the process of making something else. Aristotle defined happiness as the bloom on the cheek of a young man. Happiness will elude you, if you seek it. "It is like a flower that surprises you, a song which you hear as you pass the hedge, rising suddenly."

Once that pleasure is proved to be a by-product and not an ultimate value, the traditional values, Truth, Beauty and Goodness emerge out as intrinsic, objective and ultimate. These values are said to be plural by the modern pluralist philosophers. The intuition of these values is said to result in a state of mind which is held to be the ideal of human life.

Christianity in the west and theistic schools of Vedānta in India have regarded that the greatest value is the Deity. In the Deity the traditional values are said to be concretised. According to Rāmānuja, the greatest theologian of India, 'Lord is the abode of infinite number of auspicious attributes' and fellowship with him (Mokṣa) is the supreme value of life.

Śaṅkarādvaita in the east and Absolution in the west have held that the supreme value is Brahman. The conscious

realisation of the true nature of the self, which is apparently individualised into different centres on account of the functioning of *nescience,* is the supreme value of life. Modern philosophically-minded scientists have found that science has led them to the conclusion and affirmed the existence of this great value, *i.e.,* Brahman experience. Prof. Eddington holds the view that Physics gives us knowledge not of things in themselves but of the responses which are made to things by various measuring machines. The subject-matter of exact science consists of pointer readings and similar indications. The scientific nature of the universe does not conform to the objects in the external world. The world-picture depicted by Physics is a world of symbols. "Science has nothing to say about the intrinsic nature of the atom. The atom like everything else is a schedule of pointer-readings. The real background is the spiritual substratum." The knowledge that science gives us about the external world is the result of the interpretation of the human mind and the data received through the senses. There is an element of construction. Sciencc gives us a knowledge of the external world, as construed and constructed by the human mind, Eddington says that the scientific view of the world is a type of *selective* subjectivist view. These serious limitations do not warrant the dogmatic assertion of the realist philosopher that the external world is objectively real. It is the efficiency of the human mind that is responsible for the picture of the external world described by the scientists. Prof. A. N. Whitehead writes, "Nature gets credit which should, in truth, be reserved for ourselves, the rose for its scent, the nightingale for its song and the sun for its radiance. The poets are entirely mistaken. They should address their lyrics to themselves and should turn them into odes of self-congratulation on the excellence of the human mind." Hindu thought does not merely stop with the plurality of selves but tries to explain the plurality as due to the cosmic delusion (Māyā) and transcends even the limitations of an affirmative theology. It sees the greatest value in the one Brahman without a second. It is the value of values and the truth of truths. It is the secondless entity. It is knowledge, bliss and existence. It is no other than the delusively identified plural selves.

VAJRALĒPA AND WOOD-PRESERVATION

BY

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In the ancient sanskrit works on Arhitecture, mention is made of several Lēpas intended to be used as cements and plasters. The frequent references to Vajralēpa in the literary works of Sanskrit and the occurrence of the word in its original or metamorphosed form in the sense of an adamantine cement in almost all languages of India from the Nēpālī in the North to the Malayāḷam in the South, show that Lēpas like Vajralēpa were once widely used throughout India. The passages found in Vikramōrvaśīya, Uttararāmacarita and Mālatīmādhava as

'अम्महे ! वज्रलेपघटितमिव मे हस्तयुगलं न समर्थास्म्यपनेतुम्'[1]

'दृढवज्रलेपनिबन्धनिश्चलमत्र हतजीवितं मां मन्दभागिनीं परित्यजति'[2]

and 'प्रत्युप्तेव च वज्रलेपघटितेवान्तर्निखातेव च'[3]

respectively go to prove clearly that Vajralēpa is a kind of cement, things glued by means of which are as difficult to separate as a diamond. Further, Varāhamihira in his Bṛhatsaṁhitā while discussing the use of Vajralēpa states that it is to be applied hot on Prāsāda (palatial mansions), Harmya (large buildings of wealthy persons), Liṅga Pratimā (images), Kuḍya (walls) and Kūpa (wells). cf.

"प्रासादहर्म्यवलभीलिङ्गप्रतिमासु कुड्यकूपेषु ।
सन्तप्तो दातव्यो वर्षसहस्रायुतस्थायी ॥"[4]

Somehow or other an opinion has gained ground in Kērāḷa that Vajralēpa has something to do with wood-preservation.

1. Act III.
2. Act IV.
3. Act V, Ślōka 10.
4. Chapter LVII, Ślōka 4.

But the references cited evidently indicate that Vajralēpa has no connexion with Dārusaṁskāra and that it is a cement employed for the purpose of joining together steadfastly Iṣṭakās and stones, or a plaster for walls, etc. In Śilparatna Part I, it is explicitly stated that Vajralēpa is a particular kind of Sudhā or plaster. The inclusion of it in the chapter dealing with Sudhā or various kinds of plasters, coming, of course, after Śilālakṣaṇa and Iṣṭakāvidhi, is itself sufficient proof to show that it refers to Śilās and Iṣṭakās only. It may also be noted that Dāruprakaraṇa or the chapter discussing wood follows the Sudhāprakaraṇa. If Vajralēpa could be used on wood also, it should have been mentioned only after the Dāruprakaraṇa. The Samarāṅgaṇasūtradhāra by Bhōjadēva lays it down that Vajralēpa is to be used in joining together pipes (probably clay pipes) carrying water to bath-houses in Palaces. The cement is to be applied around the connexion of two pipes. If once or twice applied it is calculated to fix the pipes strongly so that the water in the pipe will, in no circumstances, drip or ooze out. The following are the lines relating to Vajralēpa found in the above treatise:—

"सुश्लिष्टनाडिकाग्रे स्तंभतुलाभित्तिसंश्रिते परितः ।
सम्यक् कृत्वा दृढतरविलेपनं वज्रलेपाद्यैः ॥
....
दृढसन्धिबन्धहेतोः स तत्र देयो द्विशः कदाचिद्वा ।"[1]

As regards the preparation of Vajralēpa and other Kalkas or tenacious pastes which yield similar results the following references may be quoted.

1. वज्रलेपकल्क (Vajralēpa-kalka).

"आमं तिन्दुकमामं कपित्थकं पुष्पमपि शाल्मल्याः ।
बीजानि सल्लकीनां धन्वनवल्को वचा चेति ॥
एतैः सलिलद्रोणैः क्वाथयितव्योऽष्टभागशेषश्च ।
अवतार्योऽस्य च कल्को द्रव्यैरेतैः समनुयोज्यः ॥
श्रीवासकरसगुग्गुलुभल्लातककुन्दुरूकसर्जरसैः ।
अतसीबिल्वैश्च यतः कल्कोऽयं वज्रलेपाख्यः ॥"[2]

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1. Chapter XXXI, Ślōkas 130 and 132.
2. Chapter LVII, Ślōkas 1, 2 and 3.

Sixteen Iḍaṅgalis of water containing sixteen Palas each of the unripe fruit of tinduka (panacci), the unripe fruit of kapitthaka (vilār tree), the flower of śālmalī (muḷ-ilavu), the seeds of sallakī (īnta), the barks of the dhanvana[1] tree and vacā (vaśambu) have to be boiled down to 2 Iḍaṅgalis, and in the kaṣāya thus preparad a Kalka made of 2 Palas each of śrīvāsaka (tiruvaṭṭappaśa) rasa (mercury), guggulu, bhallātaka (cerkuru), Kunduruka, sarjarasa (ceñcalya) and the seeds of atasī and bilva (agaśi, and kūvala) should be mixed well. The Kalka, as its name signifies, will be as hard as adamant.

(b) Śilparatna describes the preparation of Vajralēpa in a different way:—

"पूर्वं द्यंशं करालं मधुघृतकदलीनालिकेरांबुमाष-
व्योषं लाक्षाकषायस्तनजलधिगुलत्रैफलांभांसि वेवम् ।
वृद्धाग्न्यंशुक्रमेण स्फुटशशिधवलं चूर्णयुक्तं शतांशं
पिष्टं सर्वं यथावद्भवति परसुधा वज्रलेपस्तथैव ॥"[2]

Two parts each of Karāla (a mixture of oil and the resin of *Shorea Robusta i. e.* black marut), madhu (honey), ghṛta (ghee), the juice af the rind of the plantain tree, coconut water, māṣa and vyōṣa (the three hot substances namely dry ginger, long pepper and black pepper *i. e.* (trikaṭu) or two parts of lākṣākaṣāya (a decoction made out of lākṣā *i. e*, Kolarakku two parts of gula (Sarkarā) and seven parts of triphala-water (kaṣāya prepared of triphala[3]), if heated by a powerful fire, 100 parts of cūrṇa or lime being thrown into it gradually in the process of heating, and the whole decoction be mixed well will produce a paste of colour of the sportless moon. This is the supreme of all pastes. The same preparation is known by the name of Vajrālēpa also.

(c) The following method of preparing Vajralēpa is described in Samarāṅgaṇasūtradhāra:—

"लाक्षासर्जरसद्दषन्मेषविषाणोत्थचूर्णसम्मिश्रम् ।
अतसीकरञ्जतैलप्रविगाढो वज्रलेपः स्यात् ॥"[4]

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1. Cf. 'धन्वनो रक्तकुसुमो धनुवृक्षो महाबलः'
2. Part I, Chapter XIV, Śloka 74.
3. Kaḍukkā, Nellikkā & Tānikkā,
4. Chapter XVI, Śloka 131.

Two palas each of the powders of Lākṣā (Kolarakku,) sarjarasa (ceñcalyam), Dṛṣad (pārakkallu) and the horn of sheep well mixed with two Iḍaṅgalis each of the oils of Atasī (agaśī) and Karañja (uṅṅu) will produce the paste known as Vajralēpa.

2. वज्रकल्क (Vajrakalka)

"लाक्षाकुन्दुरुगुग्गुलुगृहधूमकपित्थविल्वमध्यानि ।
नागबलाफलतिन्दुकमदनफलमधूकमञ्जिष्ठाः ॥
सर्जरसामलकफलानि चेति कल्कः कृतो द्वितीयोऽयम् ।
वज्राख्यः प्रथमगुणैरयमपि तेष्वेव कार्येषु ॥"[1]

The Kaṣāya used for the preparation of Vajrakalka is the same as that laid down for Vajralēpakalka [see above 1 (a).] In the Kaṣāya a mixture of two palas each of the powders of Lākṣā (Kolarakku), Kunduru (Kuntirikkam), Guggulu, Gṛhadhūma (pukayara), Kapittha (viḷāṅkā,) Vilvamadhya (Kūvaḷakkāccoru), Nāgabalāphala (fruit of ānakkuruntoṭṭi), Tinduka (panaccikkā), Madanaphala (wild Kārakkā), Madhūka (irippayari), Manjiṣṭhā (mañcaṭṭippoṭi) sarjarasa (ceñcalyam) Āmalakaphala (nellikkā) be thrown into it and pounded well, Vajrakalka is obtained. This also can be used heated for the same purpose as Vajralēpa.

Note: The pulp of fruits mentioned above is to be dried in the sun before they are powdered.

3. वज्रतरकल्क (Vajratarakalka)

"गोमहिषाजविषाणैः खररोम्णा महिषचर्मगव्यैश्च ।
निंबकपित्थरसैः सह वज्रतरो नाम कल्कोऽन्यः ॥"[2]

Equal quantities of powders of the horns of cow, buffalo and sheep, the hair of ass, the skins of buffalo and cow, the seeds of Nimba (veppu), Kapittha (viḷāṅkā) and Rasa (mercury) be mixed with the Kaṣāya mentioned for Vajralēpakalka and stirred properly will yield what is known asVajratarakalka. The use of this Kalka is also like that of Vajralēpa.

4. वज्रसङ्घातयोग (Vajrasaṁghātayōga). This yōga is recommended by Maya to be employed as a plaster or

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1. Bṛhatsaṁhitā, Chapter LVII, Śloka 5 and 6.
2. Bṛhatsaṁhitā, Chapter LVII, Śloka 7.

cement and this is considered to be the best of its kind.

"अष्टौ सीसकभागाः कांस्यस्य द्वौ तु रीतिकाभागः ।
मयकथितो योगोऽयं विज्ञेयो वज्रसङ्घातः ॥"[1]

A Lēpa prepared out of a mixture of melted sīsaka (Kārīyam), Kāṁsya (bellmetal) and Rītikā (brass) in the proportion of 8 : 2 : 1.

It is evident from what has been observed above that Vajralēpakalka, Vajrakalka, Vajratarakalka and Vajrasaṁghatayōga are definitely intended to be used as cements or plasters in the construction of houses, stone images, wells, etc., and that they have no connexion whatever with the preservation or strengthening of wood. The expression वर्षसहस्रायुतस्थायी[2] meaning that the paste is calculated to last four thousands of years has been wrongly interpreted in the sense that the Lēpas, if coated over timber or any other substance, will help towards its preservation or non-decay.

In the ancient sanskrit works on Architecture which will be found for the most part to have been produced in North India, we do not come across any device for the preservation or strengthening of wood. This may be due to the fact that stones and Iṣṭakās were employed on a larger scale in many parts of India than wood, which latter could not be got in plenty except in countries abounding in forests. In Kēraḷa, however, it will be seen that carpenters have from time immemorial been empolying various devices in the matter of the preservation or non-decay as well as the strengthening of wood or timber. Although no information on this could be got from the published books on architecture, the devices long resorted to by successive generations of carpenters in our country after due and laborious experimentation are calculated to shed considerable light on the subject.

Trees have been classified by architects into four different groups, namely अन्तःसार (having core inside, āññili *i. e.* jungle jack tree etc.), त्वचिसार (having core outside, Palm tree, Coconut tree etc.), सकलसार (having core both inside and

1. Bṛhatsaṁhitā, Chapter LVII, Śloka 8.
2. do. do. Śloka 4.

outside. Teak etc.), निःसार (having no core inside or outside, Ilavu, Pāla etc.). Further the duration of different kinds of wood has also been observed by experts in Architecture. Teak Karintakara, Jack tree, Ilaññi, Konna etc. are supposed to last for 1000 years even without any treatment. Likewise Ayani, Vēṅṅa, Kariṅṅāli etc. will keep for 500 years. By special medicinal treatment, the longevity or duration of timber could be increased. Lēpas and other devices are prescribed also for strengthening feebler kinds of timber. Images etc. which are usually made of light wood with a view to facilitate carving purposes can also be preserved for a long time without any damage by the application of lēpas or through special kinds of treatments laid down. Apart from the above, there are also ways and means to prevent white ants and other insects eating away the timber and to destroy small germs which live inside the timber causing a lot of destruction to it. Some of the treatments that have been in practice in Kēraḷa with regard to Dārusaṁskāra are given below:—

Treatment of timber.[1]

1. The timber of trees having sweet saps as Mango-tree, Coconut-tree etc. if treated for some time in salt water will become stronger.

2. Timber of feebler kinds of trees as Mango-tree will gain more strength and last longer if dried by smoke (preferably the smoke of Cocoanut shell) after their being besmeared with the lēpa made by mixing lime (Kummāyam) with the oil of maravaṭṭikkā.

3. All timbers will last for thousands of years without any damage if they are coated with lēpa prepared of pounded mercury mixed with the juice of betel leves.

4. For the preservation of images and carvings on light-wood a lepa known as Kunturukkalēpa is enjoined. The details of the preparation of this lēpa are not known.

5. Timber destitute of strength stewed in water in which are dissolved caustic soda and common salt will be made strong so as to endure fine carving work.

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1. I owe the information given under this section to Mr. K. Neelakanthan Asari of Perinad.

6. Timber of trees yielding oil as Teak and Āññili if fumigated after their being anointed with oil of Punnakkā or maravaṭṭikkā will never perish.

7. Timber of any kind smeared over with an ointment or coating prepared by mixing common salt and Turmeric in the oil of Punnakkā will be free from all kinds of destruction.

Note: The ointment should be heated before its application. If the process is repeated 4 or 5 times, the timber is sure to acquire immense strength.

8. An ointment made by mixing soot with oil of Maravaṭṭikkā or Punnakkā will make any timber unusually hard and durable.

9. Timber which is dried in the sun after being besmeared with the sap issuing from Panaccikkā, will become very strong and endure for a long time.

10. Timber stewed in water in which the shells or husks of cashewnut have been soaked, will never be subject to destruction by white ants etc. and will keep hard for many years.

11. Furniture, planks etc., if dried in the sun after their being coated over seven times with the lēpa made by mixing blue vitriol in the Kaṣāya prepared with the cashewnut shells will be longstanding.

12. Red arsenic (manayola) mixed with the Kaṣāya prepared with the bark of the Payin tree will serve the purpose of of a varnish for finishded articles.

THE VIRŪPĀKṢA VASANTOTSAVA CAMPŪ OF AHOBALA

(*A 'Vijayanagara-kāvya'*)

BY

V. RAGHAVAN. M.A., PH. D.

Some years back I took a copy of a Campū Kāvya called the Virūpakṣa Vasantotsava, by a poet named Ahobala, from a manuscript with Dr. N. Venkataramanayya; my original was itself a transcript from a manuscript lent to Dr. N. Venkataramanayya by Mr. M. Ramakrishna Kavi. The work is of some importance to students of Vijayanagar history and of the literature produced by writers attached to the Vijayanagar rulers, and I am thankful to Dr. N. Venkataramanayya for interesting me in this work and suggesting to me many of the identifications proposed in this paper.

The Author

We know that one Ahobala is the author of this Campū from the introductory verse at the beginning of the last chapter described in the manuscript as "Uttara turya kāṇḍa". In this verse, Ahobala says that he composes the poem at the request of the chief of Pāmuḍipaṭṭana. The poet is describing the festival of God Virūpākṣa to this chief:

श्रीपम्पेशरथोत्सवाश्रितकथामेतां सपूर्वक्षणां
श्रुत्वा पामुडिपट्टनाधिपमहाभोगीश्वरः सादरम् ।
सुप्रीतः पुनरादिदेश तमिमं विप्रं ततः किं परं
ब्रूहीति स्वयमेवमुत्तरमयं प्राह द्विजोऽहोबलः ॥

(p. 78, Writer's Transcript)

This Pāmuḍipaṭṭana is in Anantapur Dt. and the Śiva in this place is called Bhogīśvara. There seems to be a śleṣa here between the chief and the deity in his place. Ahobala was evidently attached to the court of this chief.

The Date of The Work

The work must have been produced during the time of Harihara I. Vidyāraṇya is mentioned as taking part in the

festival described in the poem. Though the king of Vidyānagara (Vijayanagara) is described as Cakavarttin by the poet, the mention of a number of chiefs holding lordship over the neighbouring parts shows that the poet was writing at a time when Vijayanagara was yet a young power.

The Chiefs Described in the works

While there is yet some time for the actual starting of the temple car, somebody standing in the crowd asks a poet by his side to describe to him the several kings who had come to see the festival.

(1) The first king to be described thus is the Lord of the City established by Vidyāraṇya Yati, *i.e.* of Vidyānagara.

विद्यारण्ययतीन्द्रनिर्मितपुरश्रीचक्रवर्ती नृपः । p. 19.

As suggested above, this is Harihara I. He is described as belonging to the Somavaṁśa (राजान्ववायोद्भवः । सोमान्वयपयःपारावारसुधाकरः), a Śaiva by faith (—शैवागमसिद्धविभूतिकृततिर्यक्पुण्ड्राङ्कितललाटपट्टः) and as stationed in his mansion in the street in front of the temple. It is also mentioned here that he is the lord of Mahīsurapura and Candraśaila.

महीसुरपुरेशत्वं चन्द्रशैलाधिरोहणम् । p. 20.

Candraśaila is Candragiri or Candragutti and Mahīsurapura may stand for Mysore. The king of Vidyānagara takes part in the conduct of the car-festival of God Virūpākṣa, by giving the first pull to the car.

(2) The Chief described next is called the Kāśmīrabhūpāla, who is described as an Aśvapati. It is possible to take his name to be Mitra. The poet describes him as a devotee of God Virūpākṣa.

——विविधवर्णविचित्रानेकसुलक्षणोत्तमाश्वपतिः * * * अन्वर्थमित्रनामा निजकुलदैवत श्रीविरूपाक्षदेव महोत्सवावलोकनाय समागतोऽयं * * * काश्मीरभूपालः । pp. 21-22.

It is difficult to identify this king or the place where he was ruling.

(3) Śrīrāśideśa Adhipati is the third chief to be described. He is first among the devotees of the God of Pampānagara and he was stationed in the very first place there.

—श्रीराशिदेशाधिपतिः * * आत्मीयपम्पापतिभक्ताग्रेसरत्व-
सूचनायेव अत्र रथ्यायामग्रिमप्रासादनिवासो भवति । p. 23.

Śrīrāśi is Śirasī in North Canara. Both at the beginning of the description of the festival and at its end, the author mentions this Śirasī chief as being in charge of the Janāśraya or Choultry at Pampānagara and the free feasting (Annasatra) of the Brāhmaṇas who gather for the festival. It is just probable that as a subordinate of the ruler of Vidyānagara, the Śirasī chief was directed to be in charge of the Satra, but from the author mentioning this chief at two places as the *first devotee* of God Pampāpati, it may be inferred that from the time previous to the founding of Vidyānagara and the new empire, the Śirasī chief was the patron-king of Pampānagara and its temple of Pampāmbikā and Virūpākṣa.

(4) The poet then describes some of the kings standing in two rows near the car. The first of these is the Chief of Mokṣapura, a devotee of Malleśvara, surrounded by his court poets.

स मोक्षपुरदेवराड् विजयते स मल्लेश्वरप्रसाद................ । p. 23.

Mokṣapura where there is a Malleśvara temple is Mokṣaguṇḍam in Kurnool Dt.

(5) The chief of Bellary, devotee of Siddharāmeśvara and a savant and patron of letters is next described:

—श्रीसिद्धराम प्रसादानुगत * * *
बल्लारिनगराधीश्वरः * * * p. 24.

(6) The chief of Rāyadurga in Bellary District, one of the Senāpatis of the king of Vidyānagara, comes next.

राजाधिराजपरमेश्वरसार्वभौम-
विद्यापुरेश्वरमहानरदेवमौलेः ।
सेनापतित्वबिरुदाङ्कित एष भूपः
श्रीराजदुर्गनगराधिपतिप्रवीरः ॥ p. 24.

(7) The poet describes then the Kirāta or Vanecara (Boya) hunter-chief of Citraśilā, *i.e.* Chitaldrug, dark in complexion, come to see the festival with all his hunters and dogs. Some of his subordinates had brought in their hands presents of pearls.

* * * मुक्ताफलसोपायनकरैः * सामन्तपतिभिः * * श्वभिः * * शबरभटैः * * कृष्णः * * चित्रशिलानगराधीश्वरः * * वनेचरवंशसंभूतः * * । pp. 24-5.

(8) The next is evidently the chief of Harihara; he is described as 'Harapurādhipa'

——समस्तशरणार्थिनां हरपुराधिपो वर्तते । p. 25.

(9) The chief of Bhujaṅganagara who is a Brāhmaṇa is described next. He is a devotee of Mahādeva at Mallārigiri.

—— मल्लारिगिरिमहादेवानुगृहीतः * * * भुजङ्गनगराधिपो भूदेवः । p. 26.

Mr. P. B. Deśai of the Epigraphy Office, Madras, informs that there is a place called Devaragudda in Dharwar Dt. where there is a hill and a Liṅga called Mallāri.

(10) The chief of Lakṣmaṇeśvara in Dharwar Dt. is then described in a verse. Reference is made here to the legend that even as Rāma established a Śiva shrine at Rāmeśvara, Lakṣmaṇa established a Śiva shrine at Lakṣmaṇeśvara.

(11) The next is also a Brāhmaṇa chief of Dambalapura near Kapotagiri. Kapotagiri is the Kappaguḍḍe hills in Dharwar Dt. which extend up to Bijapur. Dambalapura is Dambal in Bijapur Dt. This chief is a man of much importance and he is stationed in a mansion facing the palace of the king of Vidyānagara. As he is described to be an author, we shall return to him again when we notice the literary material in this Campū.

* * विद्वत्प्रभुः * * कपोतगिरिसन्निहितदम्बलपुरदेशाधिपतिः विद्यानगरेश्वरराजाधिराजनरपतिसमधिष्ठितप्रसादाभिमुखतयेव पम्पापुराधिकारिणा विनिर्दिष्टमहासौधोपरि विजयतेतराम् । p. 27.

(12) The last to be mentioned is the chief of Vaṁśanagara which may be Belagamve.

सन्त्यन्येऽपि च वंशनामनगरीनाथप्रमुख्या नृपाः ।

Besides these chiefs, we meet also in this Campū with the son of the minister of the Sirasī chief. He figures in the last chapter (the Uttaraturyakāṇḍa) and, along with a poet, goes to the forest on the other side of the Tuṅgabhadrā for sight-seeing.

* * सादरमात्ममित्रेण श्रीराशिदेशाधिपामात्यपुत्रेण समाहूतः * *

p. 81.

Another person mentioned in the Campū is the Brāhmaṇa chief minister, Nānā, of the Aśvapati who was previously once mentioned. The passage describing him seems to refer to Mahānagara as his capital and a rhapsody on his exploits being sung by some minstrels during the festival.

* * अश्वपत्यमात्यमुख्यनानाख्यपरशुरामावतार * * महानगर-सुखवसति * * शृङ्गाररसप्रधानविचित्रचरित्र * * * । p. 120.

The Aśvapati referred to here is evidently the Kāśmīrabhūpāla previously described.

Places mentioned in the Campū

The Campū frequently refers to the capital of the Cakravarttin, *i.e.*, Harihara. In all these places, the city is called uniformly Vidyānagara, never as Vijayanagara. But towards the close of the work, there is a comic substory in which however the poet uniformly calls the place Vijayanagara. When the poet in the work describes the kings and begins with the Cakravarttin he refers to him as the lord of the city created by Śrī Vidyāraṇya

श्रीविद्यारण्ययतीन्द्रनिर्मितपुरश्रीचक्रवर्ती नृपः ।

In a later context, when the author describes the melting of the crowd on one side and the coming in of fresh crowds from the adjacent parts, he refers to Vidyānagara, along with Kamalāpura, as the newly founded cities.

श्रीविद्याकमलानवीनपुरतो भूयस्समागच्छताम् । p. 80.

Earlier, when the temple drum is beat to indicate the starting of the car festival, the author says that, through this beat of drum, the temple town of Pampā seemed to announce to its neighbours Vidyānagara, Kamalāpura and the like that the festival had started.

तेन मुखरितदिङ्मुखेन महादेवमहाभेरिका * * विद्यानगर-कमलापुरादिलोकानात्मेशरथोत्सवः समारब्ध इत्यबोधयादिव पम्पाम्बिकानगरी ।

p. 16.

Of course the locality called Pampānagara where the temple of Pampā and Virūpākṣa is situated is mentioned again and again. The river Tuṅgabhadrā close by is also frequently

spoken of in the work. The work speaks of the great eastern tower of the temple, the Mataṅga hills and boulder there, just in front, at some distance from the temple, the image of a bull (Nandin) near that boulder and the habitation of heretics mentioned as Bauddhas (but probably Jainas) beyond that Nandin-image and the hills, and royal mansions and choultries in front and near the temple.

The Aśvattha and Śrīgiri Bhaṭṭa

While describing, in one of the early contexts, the various religious services at which Brāhmaṇas officiate for the benefit of the pilgrims, the author mentions that the Brāhmaṇa would take some pilgrims round the Aśvattha tree in which resides the 'Great Soul', Mahāpuruṣa, Śrīgiri Bhaṭṭa. When detailing in a latter context the several places from which crowds gathered for the festival, the author refers to this Aśvattha tree as 'the old white Aśvattha' पुराणश्वेताश्वत्थ, the abode of Śrīgiri Bhaṭṭa; and from this passage it would appear that this great old white Peepal of Śrīgiri Bhaṭṭa was at some distance from the Pampāmbikā temple. The story of this Śrīgiri Bhaṭṭa (Śingiri Bhaṭṭa) is told in the *Rāya Vācaka*: Śrīgiri Bhaṭṭa (Śiṅgiri Bhaṭṭa) was a Brahmarakṣas whom Vidyāraṇya met on his way to Benares; on Vidyāraṇya's return from Benares for the work of establishing Vidyānagara, Śrīgiri Bhaṭṭa told him that he would move down to the neighbourhood of the city to be founded and be a guardian over the dynasty of kings of that new city. It is this 'Spirit' of the Mahāpuruṣa Śrīgiri Bhaṭṭa that the Campū refers to, in the two places noted above.

1. कचिज्जनैस्साकमश्वत्थवास्तव्यमहापुरुषश्रीगुरु(गिरि)भट्टार्यप्रदाक्षिण-करणेन * * p. 7.

2. श्रीगिरिभट्टार्याध्यासितपुरातनश्वेताश्वत्थादिदूरतीर्थस्थलगताश्च * * p. 16.

Two other sacred spots about the temple at Pampānagara are also mentioned by the author: 1. The deity Guñjā Mādhava whose idol is in a very secret place and 2. the shrine of Pātāla Virūpākṣa, evidently in a cavelike place.

कचिदतिरहस्यनिवसद्गुञ्जामाधवपातालविरूपाक्षादि etc. p. 7.

• In the night following the car festival, a rich merchant provided for the lighting of lamps (Dīpāli) on the adjoining hills. In this connection, the work mentions the hills of Ṛśyamūka, Mataṅga and Hemakūṭa.

On the other side of the river

In the latter chapter describing the hunt-festival, the son of the minister of the Śirasī chief and a poet cross the Tuṅgabhadrā to the Anegoṇḍi side and wander in the forest there. In the forest, they cross the Hanumad river which is a tributary of the Tuṅgabhadrā. The Hanumad river flows by the side of the Ṛśyamūka hills which the two climb up to enjoy the sight of this river. From the river they reach a hamlet and taking direction from the inhabitants there, the two pass through a passage between two boulders and reach the place called Kiṣkindhā; there they see a boulder at the mouth of a cave, which is the place called the Vāli bhāṇḍāra. When starting on this sight-seeing expedition, the Brāhmaṇa poet refers to a Śivakṣetra at a distance of five krośas from Pampānagara.

* * पुण्यफलप्रापकपञ्चक्रोशात्मकाध्वपरिणामपरिमितशिवक्षेत्रयात्रालाभबुद्ध्यैव * * । pp. 81-82.

At the end of the festival of Virūpākṣa at Pampā, the author says that while part of the pilgrim crowd left for their homes, part proposed to make a stay at Vidyānagara to enable them to see also the car festival of God Raṅganātha in the cave temple in Kiṣkindhā, *i.e.* in Anegoṇḍi.

केचित्तु किष्किन्धाचलबिलान्तस्स्थितरङ्गनाथरथोत्सवदिदृक्षया विद्यानगरमगमन् । p. 162.

Coins

Thrice the Campū refers to the gift of Dakṣiṇā (pp. 2, 11 and 149). In the first instance, the coin referred to may be of gold or silver, for the metal is mentioned as Kaladhauta. In the second and third instances, it is gold with the stamp of the Vidyānagara emblem, the boar (Mahāvarāha Mudrā).

About the Temple of Pampā and Virūpākṣa

While giving the idol of Virūpākṣa a dip, the Avabhṛta snāna, in the waters of the Tuṅgabhadrā, the *Arcaka* asks the people gathered there to have close darśan of the faint lines of Cakra, Padma etc. on the hands of the image. The Arcaka

tells people also of the local legend (Māhātmya) that the image of Virūpākṣa was worshipped in the past by Hariścandra and the sages (p. 118), a legend, which, I am told, is referred to in an inscription also. While describing the forest, the Brāhmaṇa poet accompanying the minister's son institutes a comparison between the forest and Pampāmbikā; *i.e.*, the image of Goddess Pampā, from which we gather that the idol of Pampā is in the form of one doing penance, with jaṭā and valkala. The image of Pampāmbikā is said to be in gold and the Goddess is described as presiding over the Brahmakuṇḍa.

काचिद् ब्रह्मकुण्डाधिदेवतायाः सुवर्णमूर्त्याः पम्पाम्बिकाया वृत्तकथनेन ।
p. 7.

Besides the Utsavavigraha of Virūpākṣa, a Mūlavigraha of a Śivaliṅga is referred to, for which daily Abhiṣeka takes place. There seems to have been the custom of couples praying to Goddess Pampā for progeny, going to the festival and staying in the holy place for a time during the festival (Kṣetravāsa). In one place, Virūpākṣa mahākṣetra, *i.e.*, Pampānagara, is called Dakṣiṇa Kāśī Kṣetra and it is said that Śiva is imparting the Tāraka Mantra in that place to all beings without exception.

अथास्मिन् उत्तरकाशीसदृक्षदक्षिणकाश्याख्याविरूपाक्षमहाक्षेत्रे साक्षाज्जगद्गुरुक्रियमाणप्राणिमात्रसाधारणतारकोपदेशेन । p. 16.

Literary information

1. As has already been referred to, the Campū describes sage Vidyāraṇya as taking part in the Virūpākṣa car festival. The first reference to Vidyāraṇya in this work is to his founding the city of Vidyānagara.

विद्यारण्ययतीन्द्रनिर्मितपुरश्रीचक्रवर्ती नृपः ।

After the idols had been placed in the car, sage Vidyāraṇya also mounted up the car and took his seat there with his pupils and the sage got down after the car reached back its original place and the idols were brought down. This shows that Vidyāraṇya occupied a position next only to that of God Virūpākṣa.

ततो विद्यारण्याभिधयतिवरे भूसुरगुरौ
समारूढे शिष्यैः सह रथमिमं हर्म्यसदृशम् । etc. p. 28.

ततो द्विजराजशेखरगुरुभूमण्डलाचार्यवर्यविद्यारण्यमुनिवर्ययतीश्वरचरणेषु शिष्यैः सह ततोऽवरुह्य पुरोगतेषु । p. 44.

2. The next important personage figuring in this Campū who interests a student of literature is the already-noted chief of Dambalpur near the Kappagudde hills. This Brāhmṇa chief is described in a long passage from which we learn that this person was an author. Unfortunately this Campū always refrains from giving the names of persons. We glean that this Dambal chief belonged to the family of a Śrīnivāsa Dīkṣita who performed all the rites prescribed by Bodhāyana, was the pupil of one Sadgurūpādhyāya who was a devotee of Venkaṭācalapati Śrīnivāsa and enjoyed the Sarvamānya of Gadādharapura agrahāra, was a great Śaiva, wrote in the midst of his daily worship of Śiva many works on Śiva like the *Śiva Nāṭaka* and who evidently wrote also the *Vedāntādhikaraṇaratnamālikā* and the *Vaidikācāranirṇaya*.

अयं तावन्निजकुलदैवतवेङ्कटाचलपति [क] श्रीनिवासमूर्तिचरणसरोरुहपरिचर्याचरणसमासादितात्मैकभोग्यसकलस्थिरवृत्तिकलितगदाधरपुराग्रहारदेशाधिपत्यसाम्राज्यलक्ष्मी-प्रसन्नवाग्देवताकटाक्षवीक्षणावाप्तसद्गुरूपाध्यायाध्यापित-[1] सलक्षणसाङ्गस्वाध्यायसत्काव्यरूपकालङ्कारशास्त्रजातार्णवविचारमथनसमुदीर्णर्थानुभवामृतनिरन्तरास्वादजनितपरमानन्दभरभरितस्वान्तनितान्तचिन्तनोपस्थिताद्वैतसिद्धान्तवेदान्ताधिकरणरत्नमालिकालङ्कृतवाक्यान्याति(वाक्खद्योत) प्रकाशनिराकृताराातिदुर्मततिमिरनिकरो भगवद्बोधायनमहर्षिदृष्टस्वगृह्यसूत्रबोधितस्मार्तानुगतश्रौताग्निष्टोमादिक्रतुशतानुष्ठाननिर्मलीकृतान्तःकरणदीक्षितश्रोत्रियात्मीयपरंपरागतभूदेवश्रीनिवासान्वयसंभवोऽवरोधवधूजनावशेषसंरक्षितसमरभयागतसामन्तमहीपतिकृतसाप्तपदीनः दीनोद्धरणपरः नित्यात्याज्यपार्थिवशिवपूजावसरप्रणीतशिवनाटकादिप्रबन्धः वैदिकाचारनिर्णयादिसमस्तसुग्रन्थकोशसङ्ग्रहलालसो ....विद्वत्प्रभुः वदान्यशिरोमणिः कपोतगिरिसन्निहितदंबलपुरदेशाधिपतिः .... । pp. 26-7

The Gadādharapura agrahāra to which the Guru of the author-chief may be taken to have belonged may be somewhere near Veṅkaṭāpuram in Dharwar Dt. This Veṅkaṭāpuram is also famous as Tirupati and Sadgurūpādhyāya, the Guru, is

1. The Anvaya is not quite clear.

also described in the above passage as a devote of Veṅkaṭācala Śrīnivāsa.

We know that the Vedāntādhikaraṇaratnamālikā which seems to be ascribed here to the chief is usually ascribed to Bhāratī Tīrtha (Ānandāśrama edn.). Of the chief's ancestor Śrīnivāsa, we know nothing. The Śivanāṭaka of the chief is not available. There are many works of the name Vaidikācāranirṇaya and until we know our chief's name we cannot identify his Vaidikācāranirṇaya. In the next chapter again, during a discussion about Śiva's sports with Apsaras-damsels, reference is made to Jayadeva and other poets who dramatised the romantic sports of Gods and to plays of this nature like the Śivanāṭaka and the Śivāṣṭapadī.

* * महेश्वरविचित्रचरित्रवर्णनेन शिवनाटकशिवाष्टपद्यादिप्रबन्धाः पूर्वैः अपूर्वैश्च जयदेवादिकैः महाकविभिः व्यरच्यन्त विरच्यन्ते च । p. 102.

The Śivanāṭaka here mentioned is evidently the same as that referred to previously as a work of the Dambal chief.

3. Jayadevea referred to here is the author of the Gīta Govinda. We know of a later Śivāṣṭapadī, but not yet of a Śivāṣṭapadī earlier than the time of this Campū.

4. When the son of the minister of Śirasī and his poet-friend go into the Anegoṇḍi forest, the later recounts to the fromer the greatness of the Bilva tree otherwise called the Śrī-vṛkṣa. The poet explains how the Śrī Vṛkṣa is a Śaiva tree, how according to the Skandapurāṇa, Lakṣmī is Gaurī, and that according to the interpretation of great Śaivas like Haradattācārya and Dīkṣita, it is Śiva who is glorified in the Puruṣa-sūkta.

'शिवाङ्कमण्डलारूढां गौरीं लक्ष्मीमुपास्महे ।'
इति वाक्येन रुद्राणी लक्ष्मीरित्यभिधीयते ॥

अत एव शैवाग्रेसरहरदत्ताचार्यदीक्षितेन्द्रादिविबुधाः 'पुरुषो वै रुद्रः' 'पुरुषं कृष्णपिङ्गलम्' इत्यादिश्रुतिविद्यमानपुरुषपदवाच्यपुरुषप्रतिपादकं सूक्तं पुरुषसूक्तं शिवपरमेवेत्यभिधाय * *

स्कान्दात्पुराणवचनात् पूर्वाचार्यादिसंमतेः । * * pp. 87-88.

The poet then refers to a legend in the Śivarahasya according to which Lakṣmī created this tree to propitiate Śiva with its

Ḍalas and that after attaining her object, offered the tree to Him.

शिवरहस्ये तु क्षीरसागरकन्यका etc. p. 88

We know of a Haradattācārya who is quoted in the Sarvadarśanasaṁgraha, p. 61, (Ānandāśrama edn.), in the Nakulīśapāśupatadarśana section, with whom the Haradattācārya mentioned as a great Śaiva authority in this Campū may be identical. We are not able to identify the Dīkṣita whom the Campū mentions as another great Śaiva authority.

5. There is the following verse on p. 107:

महादेवोऽर्धनारीशो भवानीति शिवैतयोः ।
नित्यसम्बन्ध एवास्ति विद्याशङ्करयोरिव ॥

It is just possible there is a veiled hint here at sage Vidyāśaṅkara.

6. There are references in the work to Śaṅkara's Brahmasūtra Bhāṣya (p. 35) and also twice to the opening verse of Śaṅkara's Saundaryalaharī (pp. 106 and 114).

II

The Virūpākṣa Vasantotsva Campū is a work in four chapters (kāṇḍas); the first two chapters and the beginning of the third chapter are lost; the manuscript available to us contains most part of the third chapter and the whole of the fourth chapter. The first three chapters seem to go together under the name Pūrvakāṇḍa, for the last, the fourth chapter is described as "Uttaraḥ Turya Kāṇḍaḥ". The work describes the Mādhava Navarātra, the nine days Spring Festival, of God Virūpākṣa. The first three chapters take the festival up to the car-dragging, which takes place on the Paurṇamī. In the fourth chapter forming the Uttara Kāṇḍa, we have the Hunt-festival, Mṛgayotsava, God Virūpākṣa going on hunt in the Anegoṇḍi forests described; this Mṛgayotsava takes place on the Pratipat; that night, the festival of God's sports with Apsarasas is also described. On the Dvitīyā following is the festival of estrangement between Virūpākṣa and Pampā, and then reconciliation and marriage. The festivals close with Avabhṛtha. The fourth chapter describes the festival from the Hunt to the Avabhṛtha. In the first two chapters which are not available, the author must have described the festival from its beginning (Dhvajārohaṇa etc.) up to the day of Car-dragging. One of the early festivals before the car-dragging is the procession of

God on a lion-vāhana which is referred to in Ch. three (p. 13 पञ्चाननोत्सवदिनादारभ्य).

Poet Ahobala occasionally attempts at Bāṇa-effects in the Gadya portions. Though he echoes Bāṇa and some other poets also here and there, generally speaking, he writes a natural and easy style. He is at his best when he begins to satirise the foibles of the choultry manger. He can also be very minute in his observation and portrayal of men and things. We know of a number of small things of interest by going through this Campū, the distribution of boiled grain (Caṇaka) and Guḍodaka Pānaka, the antiquity of the expressions 'Hara Hara Mahādeva' and 'Namaḥ Pārvatīpataye' and others which can be gleaned from the summary given below.

A Summary of the Campū

As our manuscript opens we find people gathered for the car festival (Rathotsava); the car is got ready and the Śaiva-ācāryas consecrate the car, perform the necessary homa and offer Bali to the Bhūtas. Feasting of Brāhmaṇas go on; wet clothes serve as canopies over the heads of the Brāhmaṇas feasting there. After the feast, they get pieces of Kaladhauta coin as Dakṣiṇā. The pilgrims who have come for the festival stay in tents (Paṭamaṇṭapas). The tents (paṭamaṇṭapas) are frequently mentioned. The visitors receive also, after the feast, sandal, fans, and cool drinking water.

The occassion is exploited by avaricious Brāhmaṇas to make money by various devices. Firstly there is the Brāhmaṇa in charge of the choultry established there in Pampānagara by the Śirasī chief. The Brāhmaṇa is avaricious and makes money out of the supplies; he fills the choultry with his own kinsmen who had come there even on the first day of the festival. He is always busy making hay during the festive days. Without the knowledge of the temple officers, he slips into the temple promising the rich merchant-pilgrims that he would conduct Abhiṣeka for the Pampāpati Liṅga. He makes a pretence of an Abhiṣeka and in the middle is called away by a pupil of his father-in-law. As he rushes out of the temple, he is caught by the Śirasī chief and the manager of the temple (Parapati). The merchants (Vaiśyas) who had asked him to do the Abhiṣeka and Pūjā and had paid him for the services as well as for Prasāda such as the Pañcāmṛta, now besiege him; The Brāh-

maṇa is in a fix to know from which Vaiśya he took the fees; there is a miserly merchant who joins the crowd and falsely alleges that he had also given money for Pañcāmṛtaprasāda. The chief and the temple manager try to examine the case while the call again comes for the Brāhmaṇa to hurry for a Dampati-pūjā, upon which the chief asks the Brāhmaṇa in what manifold ways he makes money. The Brāhmaṇa frankly relates his ways to the chief; he would put on his body, without even bathing, stripes of ash, go to the river-side for reciting the Saṁkalpa for the bathers of all castes and especially for Vaiśyas and Śūdras; he would receive fees or beg; he would just get some wet clothes as fees in services, and these he would sell away; would conduct Tarpaṇas and Āma śrāddhas; would sometimes snatch his dues and at other times, lend petty cash; would pose as a yogin; would perform the Abhiṣeka of Śivaliṅga; would take pilgrims round the old Peepal tree of Śrīgiri Bhaṭṭa, the shrines of Guñjā Mādhava, Pātāla Virūpākṣa and Pampāmbikā; would expound the greatness of Mother Goddess; would receive presents from ladies, would conduct Pūjā in the temple of Pampāpati; and would hang about the abodes of the wealthy visitors. As the Brahmaṇa is narrating these, another student calls him for the Dampati-pūjā. While the Parapati wants to punish the Brāhmaṇa, the chief excuses him asking him to behave better. After the Dampati-pūjā feast, a gold piece with the stamp of a big boar—कनकशकलमुद्रितमहावराहम्—is given to him as Dakṣiṇā.

The Kṣatriyas also use the occasion to take in exchange articles of value brought from other parts of the land. Spreading their wares under the cloth-canopies, the Vaiśyas make money at the bazaars there. The Śūdras make money by serving the rich gathered there.

The crowds mount house-tops, trees and boulders. Couples have come there to live at the holy place from the beginning of the festival, praying for progeny. Women-folk of this group of pilgrims get upon the great eastern Gopura of the temple and take seats on the second floor there. Courtezans get up the balconies and turrets and men and women crowd the choultries. A glimpse is here given of the scope for love-affairs at festivaltimes.

Yogins who have gathered there are then described. A temple officer, with a staff in his hand, now issues out and

orders a servant to beat the drum. The drum beat at Pampānagara seems to call out for the people of the adjacent Vidyānagara and Kamalāpura. People gather for the festival in their best dress, ornaments and flowers, from places far and near, like the locality of the Peepal tree of Śrīgiri Bhaṭṭa. Trees, buildings, boulders, the hills of Hemakūṭa and Mataṅga, all these are filled with people. The small details to be noted when people hurry out for a festival are very minutely and graphically described by the author.

At that time some one in the crowd asks a poet standing by his side to describe to him the several kings who are attending the festival; the poet describes the Cakravarttin ruling at the city founded by sage Vidyāraṇya, the Aśvapati Kāśmīra Bhūpāla, the chief of Śirasī, the chief of Mokṣaguṇḍam, the chief of Bellary, the chief of Rāyadurga, the Boya chief of Chitaldrug, the chief of Harapura, the chief of Bhujaṅganagara, the chief of Lakṣmaṇeśvara, the Brāhmaṇa chief of Dambal and the chief of Belagamve; the poet gets in return for describing these chiefs a jewel ring.

Even as he was describing, the poet had advanced towards the car; the Parapati is now asking people to go about their Pradakṣiṇas quickly. The idols of Śiva and Pārvatī are brought out on the Trikūṭapīṭha; prasāda is distributed, the idols are placed on the ground and worshipped; boiled grains and sweet drinks are now given to the crowd. The idols are then lifted up and placed in the car. The author says that 'devotion' was the rope of the car, Vedas its horses and the car itself, Brahman. The devotees raise up their hands in Añjali and the idols are set on a jewel-seat.

Then sage Vidyāraṇya goes up with his pupils and takes his seat on the car. The devotees offer cocoanuts to the car, meditate upon the car itself as Śiva and drag it. The Parapati makes a call for dragging the car, but the car moves not. Thereupon the king of Vidyānagara is requested to come down. The king comes from his mansion where he was standing, makes offerings to the car, prostrates before it and requesting it to move, gives a pull.[1] The car now moves. Devotees cry out God's names and clap their hands. Trumpets are blown

1. For the custom of the king going to the car and starting it on its course, see also the Rāyavācaka, p. 4.

and drums, beat. This main car is being dragged by Brāhmaṇas.

There is another chariot endowed by a rich merchant named Pampārya on which a duplicate of the deities is mounted; this car is dragged by the rest of the devotees gathered. There is a race between the two cars. During the dragging of the car, those at the ropes are attended upon by people with fans and cool water. The Brāhmaṇas take slight rest in the middle, reciting Veda or engaging themselves in Śāstravāda. The car reaches the boulder on the Mataṅga hill in front of the temple, where there is the image of a Nandin; the devotees drop the ropes and cry out God's names. The car does not go further[1]; heretics (called in the Campū, Bauddhas) live in the place beyond that hill and Nandin stationed there seems to prevent Śiva from going into the region of the heretics.

The heretics are then described; they gather there to ridicule Śiva but are hounded out in no time. Heretic merchants come there to sell their goods, are all successfully deceived and made to flee from that place; the heretics had gathered some adherents among the lower classes; some of these adherents also flee, while the rest forsake the heretics and fall at the feet of Śiva.

The devotees shout 'Namaḥ Pāvatīpataye' and 'Hara Hara Mahādeva', and go round the car; the ropes of the car are removed and tied to the other side and the Ārcaka above turns the idols in the opposite direction, making them now face the temple tower.

It is evening; some who are in a hurry rush home. The car starts on its return journey; a man falls down in the crowd and is removed. The two cars move. There is a description of Śiva going in the car. Sun sets and some people go away. There is a description of the sunset. Though it is time now for the Brāmaṇas to worship Sandhyā, they resolve to take the car to its destination first. Torches are now lit. The Moon rises and is described by the author. The cars reach their original places. The Brāhmaṇas prostrate before the car and go to their Sandhyāvandana, desiring to have the Darśana of the

1. Really cannot proceed further; the distance thus covered by the car from the temple tower to the Mataṅga boulder is just a furlong.

Mūlasthāna Liṅga after Sandhyāvandana prayers. Those who dragged the other car buy and eat sweets and go to their places. The king of Vidyānagara goes round the car thrice, takes prasāda and, saluted by the other chiefs, he leaves for his city on an elephant.

After pūjā and distribution of Prasāda, the idols are brought down; sage Vidyāraṇya gets down with his pupils and departs.

A rich merchant provides a Dīpāvali for the occasion and the adjoining hills of Ṛśyamūka, Mataṅga and Hemakūṭa shine now with lights. Brāhmaṇas return after Sandhyāvandana and extol Śiva.

The idols are taken into the temple; they reach the Yāgaśālā where Kumbha-ārtikya is performed for the idols to remove Dṛṣṭidoṣa. Courtezans then offer Ārtikya in a gold pot. The idols are taken into the Yajñaśālā and are worshipped. After placing watches, the Parapati also goes home. At his house he honours Brāhmaṇas with sandal, pan etc. Every house honours the Brāhmaṇas. On the moonlit sands of the river, groups gather and honour Brāhmaṇas.

Some of the Brāhmaṇas who are poets enjoy the moonlight and break into verses.

Description of a love-story in the moonlit night now starts. A couple has come to the holy place of Pampā praying for progeny, but instead of keeping to his wife's side that night, the husband leaves his tent and spends his time witnessing a religious play going on at that place. The pining lady denounces for some pages the moon and the cool breeze. A Sakhī meets the husband and tells him the plight of his pining beloved (6 pages). The Sakhī describes how happily couples come to the festival, enjoy themselves; she mentions here some people enjoying the sight of monkeys playing in the great eastern gopura of the temple. The Sakhī bears back a message to the lady and finally the couple come together. Their meeting, talking together and enjoing each other's company take many pages. The next day dawns and the husband leaves for bath. The lady prays to God Virūpākṣa for progeny. Through her mouth the author of the Campū bestows blessings on those that attend or read or speak about Virūpākṣa's Vasantotsava. There is a good omen that this couple would get progeny and

the husband decides to feast Brāhmaṇas. The wife prepares the feast.

Here ends the Third Kāṇḍa called Rathotsāha of the Virūpākṣadeva Campū describing the Vasantotsava.

The Uttara Turya Kāṇḍa.

The first verse says that the *author Ahobala* is describing in the form of this Campū the car-festival of God Pampāpati for the sake of the chief of Pāmuḍipaṭṭana.

The car-dragging was on the Paurṇamī; the Pratipat follows: it is the day of the festival of God's Hunt, Mṛgayotsava; the God of Hemakūṭācala leaves for hunt on that day on a horse-vāhana, singly, without Pārvatī. People gather to see this festival, while some who consider only the car-festival important have an early meal, buy some articles and prepare to go away. There is a graphic description of the behaviour of a dispersing crowd. Newer crowds were however coming from the two *newly established cities,* Vidyānagara and Kamalāpura.

The Hunt is the Uttarāṅga of the car-restival. Śiva-dvijas offer Bali to the Astra Devatā and start the festival. The crowds refresh themselves with cool water.

While there is yet sometime for the car-festival to begin, the son of the minister of the Śirasī chief suggests to a Brāhmaṇa poet standing by his side that they might spend the time by crossing the river and going about the forest on the other side of the river. The poet agrees because of the prospect of seeing the great Śiva temple which is on the other side of the river at a distance of five krośas. On the other side of the river, it is all forest after a short distance. The Brāhmaṇa is afraid and prays to God Virūpākṣa to save him from wild beasts. From that place, the summit of the Hemakūṭa hill is slightly visible. The poet describes the sights of the forest to the minister's son.

The two come upon a Bilva tree; the minister's son asks how that tree which is called Śrī Vṛkṣa or Lakṣmī Vṛkṣa became a tree sacred to Śiva. The poet explains quoting the Skandapurāṇa, Haradattācārya, a Dīkṣita and the Śivarahasya. The Skānda-quotation is to show that Lakṣmī means Pārvatī; Haradattācārya and Dīkṣita are cited to show that Puruṣa means Śiva and that the Puruṣa Sūkta is on Śiva; the Śivarahasya story says that Lakṣmī worshipped Śiva with the leaves

of the Bilva tree, praying to Him that she should win the love of Viṣṇu; after getting a place on Viṣṇu's chest, Lakṣmī offered the Bilva tree itself to Śiva. The three "Dalas" of the Bilva represent Śiva's three eyes. In fact, the Bilva tree shows the identity of Śiva and Viṣṇu and Pārvatī and Lakṣmī. The fruits of a Bilva tree represent the Śivaliṅga; by going round a Bilva tree, one attains the merit of worshipping Śiva. The two then touch the tree and go round it.

They then walk up and reach the Hanumad river; to enjoy the beauty of the sight, the minister's son drags the poet to the top of the adjoining hill of Ṛśyamūka, from where they could see the Virūpākṣa temple also. From there, they reach a hamlet, and directed by its inhabitants, they go towards Kiṣkindhā. They reach Kiṣkindhā through a passage between two huge boulders and at the mouth of a cave, they see a boulder; it is called Vālibhāṇḍāra. The ministers's son enjoys himself for a time by jumping about the boulders. Reminded of the hunt-festival, the two rush back. After they cross the Hanumad river, a tiger crosses their path. The frightened poet prays to God Virūpākṣa, who suddenly appears on horse, in the dress of a horseman of the king and saves the two. (Meantime the idol of Virūpākṣa on the horse-vāhana had started for the hunt-festival.) The poet extols the saviour as God when the latter gives the poet a signet-ring with the name of 'Virūpāṣa-deva'. The poet requests the saviour to escort them safely up to the Tuṅgabhadrā. On reaching the river, the divine escort vanishes. The poet now understands it is God himself who saved them, and the ring with God's name also confirms. They cross the river and stop for Sandhyāvandana.

They overhear at that time the voice of Śiva sporting with Apsaras-women; the latter entreat him for company; God creates the seasons there, takes manifold forms and justifying His name Kāmeśvara, sings and enjoys Himself. The author adds that it is usual for poets to describe the love-sports of Gods and cites Jayadeva, the Śivanāṭaka and the Śivāṣṭapadī. In this Līlā, river Gaṅgā asks Śiva to give her a lift and Śiva bears her on His head. Taking leave of the ladies, Śiva rushes back to Pārvatī whom He has now neglected for a time. As He rushes past, the poet and the minister's son recognise Him and then proceed to the street in front of the temple where Śiva's idol in Hunter's form is stationed.

Now takes place the enactment of the festival of Pārvatī in anger. Śiva's paraphernalia is lifted by Pārvatī's servants. Śiva runs after Pārvatī who rushes into the temple. The idol of Pārvatī is hidden in the Yajñaśālā behind a curtain, and it is ordered that neither Śiva nor any of his men should be allowed in. Śiva and party come; sweets are hurled like stones by the two parties. Śiva forces his entry, but does not go beyond the curtain. Poets now sing verses on the difference that has arisen between Śiva and Pārvatī. Reference is made to the opening verse of Śaṅkara's Saundaryalaharī which says that without Śakti, Śiva cannot do anything. There seems to be a veiled reference here to sage Vidyāśaṅkara also.

After the distribution of Prasāda, the Arcakas and others leave the place in charge of watchmen. In the night there was the exposition of a Harakathā.

The next day was Dvitīyā and the last day of the festival. Those who previously desired to leave for their homes, decide to prolong their stay.

Śiva's difference with Pārvatī continues and the drama is staged in all its detail. There is knocking of doors and two persons quarrelling within in the roles of Śiva and Pārvatī. The author Ahobala devotes some pages to the repartees of the two. Pārvatī comes round in the end; the door to her chamber is now opened and the idol of Śiva is rushed in; the two idols are then seated on the same Pīṭha.

Then comes off the festival of the marriage between Śiva and Pārvatī. As a part of that marriage Vasanta Mādhava is worshipped. Saffron-water is dashed on people.

The last item of the Spring festivities is the Avabhṛtha-snāna of the idols in the Tuṅgabhadrā, in the moonlit night. When the idol of Śiva is made bare for the dip, the priest asks the people to have close darśana and note the faint marks of Lotus, Cakra, etc. on the palm of the idol which once Hariś-candra and the sages had worshipped. The Dīkṣita Arcakas dip the Triśūla Astra Deva in the water; Vedapārāyaṇa follows. The idols are taken back to the temple, and every house on the way makes offerings. Temple dancers head the procession.

Meantime, at a street cerner, a rhapsody on the exploits of one Nānā, the Brāhmaṇa minister of the Aśvapati king, was going on. Crowds rush to see the idols from that place.

The idols enter the temple. The flag-staff is worshipped and the Gods requested to present themselves in the Dhvaja are given leave to depart. The banner-cloth with the painting of Nandin is then brought down.

The king offers his final worship and leaves with his retinue. While others go away to rest, the temple priests are able to take only a short rest, for there is the daily festival (Nityotsava) to be carried on.

Some part of the crowd now decides to leave Pampānagara after the noonday meal. The author Ahobala now comes back to his favourite theme of satirising the choultry-manager. The relatives of this miserly Brāhmaṇa start for their places when somebody tells them that visitors to a holy place should leave only after the midday meal. They squat again, but the choultry-brāhmaṇa pretends to be seriously ill. One of the pupils of the choultry-Brāhmaṇa's father-in-law now narrates the funny story of a miser who outwitted God Śiva; in this story, the name Vijayanagara occurs often. At the end of this rather long sub-story, the Śirasī chief is said to have sanctioned provisions for the free feasting on that day also, on hearing which the choultry-manager is cured of his illness.

Most of the people then leave Pampāpura. Some however go to Vidyānagara proposing to stay there for some time to enable them to witness the car-festival of God Raṅganātha in the cave-temple of Kiṣkindhā.

At the bidding of the Parapati, the Arcaka performs Samprokṣaṇa according to the Āgamas. Thus this Vasantotsava takes place every year.

Thus ends the Uttara Turya Kāṇḍa of the Virūpākṣa Deva Campū describing the Lord's Vasanta-festival.

III

THE HUMOROUS SUB-STORY AT THE END OF THE WORK.

A miserly Brāhmaṇa once came to Vijayanagara with his wife; for some years he was getting on as a guest in one house after another till the householders of Vijayanagar got fed up with the fellow and threw him out. Unwilling to take up a house and run a householder's life himself, the miser, with his wife, resorted to the temple of Śiva, and promising the temple priest there that he would be taking care of the temple-lamps, he got permission to

live in the temple. He directed his wife to do sundry services like carrying water in richmen's houses and earn money. Besides working in the temple, the miser made himself available for Pañcāṅga-consultations and for the conduct of daily domestic pūjās in some houses where he had his food also frequently. Being a miser he was afraid of any addition to his family, but gradually however he came to feel that a son was necessary to give him merit in the other world. He would not spend some pleasant time with his wife and even the *pān* which she brought from the town on her return from work, he would sell away. One day he made up his mind to pray to Śiva for progeny. Śiva spoke to Pārvatī and the two decided to give him progeny. It was the Mahālayapakṣa and after a heavy feast at a Sakṛn Mahālayaśrāddha, the miser was in deep sleep in the night in the temple. God induced the couple to come together, but the Brāhmaṇa regretted that he gave way to the tempation in a forbidden season and in forbidden premises. He began ill-treating his pregnant wife, but God consoled her with an incorporeal voice that a son excelling the father would be born to the lady. The parents were slightly disturbed because, if it were to be a girl child, they could take money for the marriage. A son was born to them, looking just like his father. The Brāhmaṇa himself without outside help, conducted all the saṁskāras for his son. Child in hand, the mother would go out and beg oil etc. at the bidding of her husband. She soon resumed her menial services at richmen's houses and her husband was carefully hoarding all the monies earned by them both under the ground. He then went out begging for money for the son's upanayana and, depositing underground that money also, had a ceremony performed quietly by himself in the temple. Once a regular Brahmacārin, the boy went out for Bhikṣā and became an adept in the arts of his father. People christened the son Parama Lobhi Bhaṭṭāraka and he grew to be thirty years old. Whereupon the mother desired to see her son married and told her husband about her desire. The miserly father at once thought of the expenses of a son's marriage and bemoaned a son's birth. When the wife began to press again, the miser said that they could arrange for their son's marriage only in a family similar to their own; he did not like most of the Brāhmaṇa families known to him, for some had spent their self-earned money to build houses for themselves, some ate at their own expense and some put on silks and ornaments, some, though eating in other's houses, spent for their *pan*, and some were even addicated to making gifts. He therefore found that there was no Brāhmaṇa to equal himself. But the wife did not despair of finding a Brāhmaṇa family equal to theirs and asked her husband to go out on tour and find

such a family. The miser spent many months pretending to look up an auspicious day for starting but had to start finally. He took only some quantity of flour for his sustenance during his wanderings. Whenever he saw Brāhmaṇas eating rich food or living happily or chewing *pān*, he would loath their sight. He wandered widely and for many days, cursing himself for begeting a son. He reached a river and sat there to refresh himself. Just a little flour was peeping out where the piece of cloth with the flour was tied; he appeased his hunger with that bit of flour and water. As he was resting there after this 'feast', he saw on the same river-bank another Brāhmaṇa also who was appeasing his hunger in a much cleverer way; he just held up his bag of food in the sun, and drank the water marked by the shadow of the bag. 'There really was a Brāhmaṇa, one better than himself', thought the miser. The only anxiety was that he should have a daughter and should not be a Sagotra. For his part, the stranger had decided not to talk to the miser of Vijayanagara, for the latter had gone to the extent of utilising a particle of flour for his food. The miser of Vijayanagara however would not leave him and the two learnt about each other. The new miser was from Rāḍhā in Gauḍa, known by the name Atilobhin, and wandering about in search of a sufficiently miserly son-in-law. The old miser promised that his son could also perform the feat of simply drinking, for food, the water marked by the shadow of a parcel of food. The old miser extolled his daughter that as a child she drank off her mother's breast only a few drops of milk. The marriage was then fixed; neither party was to buy any clothes or ornaments for the other; the two parties are each to eat at its own expense; and so that the public might not laugh at such a marriage, they should conduct the function on that river-bank itself where they met; the birds would furnish the necessary music; the sylvan flowers would waft enough fragrance and besides, no vessels were needed when leaves were in plenty on the riverside; flowers and fruits also were in abundance and between themselves the two fathers could themselves officiate also as the priests. Beyond their friendship, no other honours were to be exchanged on the marriage occasion. The girl to be married was called Āśā.

The miser of Vijayanagara returned to his wife and showed her first how he had brought back the flour without using it for his food. He informed his wife and son about the marriage and asked both to go about severally and beg for money to have the marriage done. He himself did his share of that begging. The son extracted donation even from poor people. The father begged for decent marital clothes from a munificent man and without

keeping them for the marriage, sold them, since they were too costly for their status. The two parties met on the river side and put up two huts. The marriage was conducted.

Śiva, at that time, came there with Pārvatī to enjoy the fun of this marriage. They appeared on the riverside as an aged Brāhmaṇa couple. The two misers were perturbed to see people coming even to that forlorn spot. The aged Brāhmaṇa told them that he had come especially to attend the marriage and receive some Dakṣinā from them. The miser of Vijayanagara frankly protested that, having sought a manforsaken place for the marriage, in his fear of guests, he should be left alone and not troubled like that. The aged man threatened to do Satyāgraha if he was not given something. The miser made the counter-threat that they themselves were all on hunger-strike. The aged men would not go even then and the miser told him that, if the aged man would call on him again after their return to the city, he would just see if anything could be given. God took a promise of gift from the miser and then insisted on being fed; but the miser informed that they were all on fast. In the night, when the aged couple was asleep, the two misers finished the remaining rites of the marriage, like Śeṣahoma, and left for their respective places. The miser of Vijayanagara could not escape the aged man who caught him the next morning. The miser said "Come after some days; I shall see if I could give you something". And the aged Brāhmaṇa said: "We shall follow you till you give." As they crossed a village on the way, the miser tried to get rid of the old man but could not. They all reached Vijayanagara, and as soon as the miser settled down again in his temple, the old man began pressing for the gift. The miser replied that he could give the old man something by earning in the course of a few days. Though the miser's wife was for getting rid of the old couple by giving them a little, the miser decided to decieve them. The old couple went about the town narrating their adventure, the marriage on the river bank and the rest, and making the people roar in laughter. Though some merchants were willing to gratify the old couple by giving them whatever they wanted, Śiva who was in the old man's role, wanted to take a gift only from the miser.

When the old man called again for his gift, the miser had stretched himself as a corpse with his wife weeping by his side, determined not to move even a finger though people might mount his body on the pyre. Śiva came and telling the wife that he was a doctor and would bring her husband back to life, examined the miser's pulse. He diagnosed the suffering as Sannipāta and

getting burning firewood, scarched the miser's feet. The miser moved not; Śiva said that the man was dead and that since his son was not near by, He would himself cremate the miser's body. Placed on the burning pyre, the miser still moved not. The gods above told Śiva that he was rather cruel in persuing a man like that. Śiva now assumed His form and said, 'O Brāhmaṇa, miser, you need not give me any gift; I am defeated; you have won, rise up now. I am Śiva, Pampāpati, ask of me whatever you want". And immediately the miser sprang up from the pyre and made obeisance to Śiva who blessed him.

PHONETIC CHANGES IN TAMIL WORDS BORROWED FROM CLASSICAL SANSKRIT

BY

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II. SIMPLE CONSONANTS.

Since the publication of my article on "Phonetic Changes in Tamil Words Borrowed from Classical Sanskrit", my attention has been drawn to an article entitled "The Sanskritic Element in the Vocabularies of the Dravidian Languages" (No. III Dravidic Studies, University of Madras) by Mr. S. Anavaratavinayakam Pillai. On reading it I find that the following generalizations of mine had already been made by Mr. Ananvaratavinayakam Pillai and I hasten to acknowledge the fact. I regret I had not read the booklet before I sent my article for publication :---

Page	177	Journal of O. R. 1939	the change	of Skt	अ to எ
,,	178	,,	,,	,,	of अ followed by to ஆ
,,	178	,,	,,	,,	of अ to இ
,,	184	,,	,,	,,	of इ to அ
,,	185	,,	,,	,,	of इ to எ
,,	187	,,	,,	,,	of उ to இ
,,	187	,,	,,	,,	of उ to ஒ
,,	190	,,	,,	,,	of ऋ to உ
,,	191	,,	,,	,,	of ऐ to ஐ
,,	191	,,	,,	,,	of ऐ to எய்
,,	192	,,	,,	,,	of ओ to ஔ
,,	193	,,	,,	,,	of औ to ஓ
,,	193	,,	,,	,,	of औ to ஔ

Since Tamil has no counterparts for many of the consonantal letters in Sanskrit, it becomes necessary to change the consonants in Sanskrit loan-words to suit the Tamil script. Even when corresponding letters exist in the Tamil alphabet, the phonetic system of Tamil requires the modification of certain consonants before the words containing them can

become current in Tamil usage. In this section an attempt is made to study these changes of consonants. The change in Tamil is indicated by the change in the script and not in the sound, though the letter, corresponds, in many cases, to the change in the sound. It is difficult to state definitely and dogmatically what the sound-values of the Tamil letters க, ச, ட, த and ப are in modern Tamil, when they appear in combination with other letters, and when they appear in the beginning, middle or end of a word. How, for example, is the initial க in கங்கை to be pronounced? Is it *k* or *g* (Sanskrit क or ग)? A large number of people whose mother-tongue is Tamil pronounce it as *g* as in Sanskrit ग, but many pronounce it also as *k* (kaṅgai). There is, however, no difficulty in regard to the sound-value of initial க in native Tamil words like கட்டில், காடு, கிளை, குரங்கு and the like. Invariably initial க has the sound of *k* (Sanskrit क). Similarly when the consonant is doubled in the middle of a Tamil word, there is no doubt that it is pronounced as *k* as in the words சக்கரம், நக்கீரர், செக்கு and so on. When க occurs medially in vocalic combinations as in அகம், it seems to have the sound of the aspirate *h*, though there are people who pronounce it as *k* and even as *g*. When க follows the corresponding nasal sound ங as in சங்கு, பாங்கி, செங்கோல், etc., the sound heard in the pronunciation of many Tamilians at the present day seems to approximate to the voiced stop *g* as in the English word *go*. The phonetic rendering of the words would be śaṅgu (or caṅgu) pāṅgi, šeṅgōl (or ceṅgōl). The pronunciation of ச transliterated as *c* by the editors of *the Tamil Lexicon* presents even greater difficulties. Initial ச் as in சட்டி, சேவகன் and சோம்பேறி seems to have the sound of *š* as in Sanskrit *šānti* and *śīla*, but one sometimes hears it pronounced as caṭṭi with the sound *c* as in Sanskrit चक्र. When ச் is doubled in the middle of a word, there is no doubt that it has the sound of *c* as in the words பச்சை, கச்சேரி and நிச்சயம். The sound is the same as the Sanskrit च. Differences of pronunciation occur, however, when ச் follows the corresponding nasal ஞ் (ñ). How is காஞ்சீபுரம் to be pronounced? Some pronounce the சீ as *cī* with the च sound. Many pronounce it as ஜீ (jī) giving it the sound of *j* as in Sanskrit जय. In பஞ்சு, கஞ்சி and மூஞ்சூறு the sound heard approximates most often to *j* (ஜ). ச் in vocalic combinations seems to be pronounced as *š* E.g. பாசி (pāši) and காசு (kāšu). The letter

ட should not begin a Tamil word, though in recent times such words as டமாரம் have been imported, and can occur only medially. When it is doubled as in கட்டை, பாட்டு and கொட்டி, the pronunciation is that of *ṭ*, the voiceless stop as in Sanskrit पट and may be rendered phonetically into kaṭṭai, pāṭṭu and koṭṭi. But what is its sound in vocalic combinations? In words like படை and தடியன், is the sound that of the voiced stop *ḍ* or the voiceless *ṭ*? The majority of Tamilians pronounce it as *ḍ* (voiced), but occasionally one hears also the *ṭ* sound. The letter த seems to have different sounds according to circumstance. Initial த, in native Tamil words like தண்ணீர், திங்கள், தூண் and தோகை is always pronounced as *t* (Skt. त) but in words borrowed from Sanskrit like தேவி, துரோகம், தாது, and தொனி, one hears it pronounced differently by different people. Many pronounce it as *d* (voiced) (Skt. द) and quite a large number pronounce it as *t* (voiceless) like the த in தண்ணீர். The sound of த் in காது seems to be neither the voiceless *t* nor the voiced *d*, but the aspirated *th* or *dh* that of *th* in the English word *then*. Similarly ப answers for different sounds in words like பாட்டு and அரம்பை. Initial ப in native Tamil words is generally pronounced as a voiceless stop *p* as in பாட்டு (pāṭṭu). In words of Sanskrit origin like பந்தம் (बन्ध) and பிம்பம் (बिम्ब), though the voiceless pronunciation is not uncommon, many pronounce it also as voiced *b*, probably because of a knowledge of their Sanskrit derivation; medial ப், when doubled, has invariably the voiceless *p* sound as சப்பை. When ப் follows the corresponding nasal consonant ம் as in அரம்பை, the commonest pronunciation is the voiced *b* (arambai). The difficulty of deciding the sound values of these consonants becomes even greater when we find that they are pronounced differently in different Tamil areas and by different castes or groups of Tamil-speaking people even in the same area. In view of these difficulties I have thought it best in this section to indicate the change in the consonants of loan words by giving the Tamil letters into which they are modified and not by the phonetic symbols of the sounds which vary according to places and persons.

No mention is made here of changes in Sanskrit words when they merely follow the rules of Tamil sandhi as in अल्प அற்பம் and आत्मा ஆன்மா.

As has been already stated, the changes in simple consonants have been set forth elaborately by the author of *Naṉṉūl* and only a few more remain to be added.

The consonant क् (*k*).

Sanskrit क् generally remains unchanged except when it is member of a conjunct consonant.

ख् (*kh*), ग् (*g*) and घ् (*gh*) for which there are no corresponding letters in the Tamil alphabet are changed to க் (*k*) in Tamil (Naṉṉūl).

e.g.	*Skt.*	ख (*kh*)	*Tam.*
	खलीन khalīna		கலினம் kaliṉam
	शिखा šikhā		சிகை cikai
	अखिल akhila		அகில் akil
	शतमख šatamakha		சதமகன் catamakaṉ
e.g.	*Skt.*	ग (*g*)	*Tam.*
	गुरु guru		குரு kuru
	गति gati		கதி kati
	Skt.	घ (*gh*)	*Tam.*
	घन ghana		கனம் kaṉam
	घट ghaṭa		கடம் kaṭam

As ङ् never begins a Sanskrit word except in technical books and as it occurs only as the first or second member of a conjunct consonant, its change in Tamil will be considered in the third section which treats of conjunct consonants.

क्, (*k*) ख् (*kh*) ग् (*g*) and घ् (*gh*) may change into ச் in some words :—

Skt.	*Tam.*
माघी māghī	மாசி māši

The simple consonant च् (*c*).

1. च् (*c*) remains generally unchanged :—

e.g.	*Skt.*	*Tam.*
	चूर्ण cūrṇa	சுண்ணம் cuṇṇam

Skt.	Tam.
चेटी cēṭī	சேடி cēṭi
रुचि ruci	உருசி uruci

2. In a few words च् (c) is changed to क् (k):—

e.g. Skt.	Tam.
चमरी camarī	கமரி kamari
चिञ्चा ciñcā	கிஞ்சம் kiñcam

3. च् (c) is sometimes changed also to ய் (y):—

e.g. Skt.	Tam.
कुच kuca	குயம் kuyam
वचन vacana	வயனம் vayaṉam

4. च् (c) in Sanskrit words is sometimes changed to த் (t) in Tamil:—

e.g. Skt.	Tam.
नीच nīca	நீதன் nītaṉ

The consonant छ्. (*ch*).

1. छ् (*ch*) for which there is no corresponding letter in Tamil is changed to ச் (*c*) (Naṉṉūl):—

e.g. Skt.	Tam.
छल chala	சலம் calam
छन्दस् chandas	சந்தை candai
छाया chāyā	சாயை cāyai

The consonant ज् (*j*).

1. ज् (*j*) for which there is no corresponding letter in the Tamil alphabet is usually changed to ச் (*c*) (Naṉṉūl):—

e.g. Skt.	Tam.
जल jala	சலம் calam
वाजिन् vājin	வாசி vāci
जड jaḍa	சடம் caṭam
जह्नु jahnu	சன்னு caṉṉu
जातक jātaka	சாதகம் cātakam

2. ज् (*j*) in Sanskrit words is sometimes changed to ஞ் (*ñ*) in Tamil:—

e.g.	*Skt.*	*Tam.*
	जाल jāla	ஞாலம் ñālam

3. ज् (*j*) is sometimes changed also to ய் (*y*) (*vide* change of च् to ய்) (Nannūl):—

e.g.	*Skt.*	*Tam.*
	राजा rājā	ராயன் rāyan
	अज aja	அயன் ayan
	भुज bhujā	புயம் puyam
	अम्बुज ambuja	அம்புயம் ampuyam
	पङ्कज paṅkaja	பங்கயம் paṅkayam
	जामदग्नि jāmadagni	இயமங்கியார் iyamaṅkiyār
	गज gaja	கயம் kayam

The consonant झ् (*jh*).

झ् (*jh*) for which there is no counterpart in Tamil is changed to ச் (*c*) just like च् (Nannūl):—

e.g.	*Skt.*	*Tam.*
	झटा jhaṭā	சடை caṭai
	झटिल jhaṭila	சடிலம் caṭilam

The consonant ञ् (*ñ*).

The Sanskrit consonant ञ् (*ñ*) does not occur except as the first member of a conjunct consonant and will therefore be treated in section III.

The consonant ट् (*ṭ*).

ट् (*ṭ*) generally remains unchanged in Tamil:—

e.g.	*Skt.*	*Tam.*
	अटवी aṭavī	அடவி aṭavi
	तटित् taṭit	தடி taṭi

Skt.	*Tam.*
चेटी cēṭi	சேடி cēṭi
हाटक hāṭaka	ஆடகம் āṭakam

1. When ट् (ṭ) begins a Sanskrit word, it is generally preceded by a prothetic इ (ī) when taken into Tamil (Naṉṉūl) :—

e.g.

Skt.	*Tam.*
टङ्क ṭaṅkā	இடங்கம் iṭaṅkam

The consonant ठ् (*ṭh*).

As there is no letter in Tamil corresponding to the Sanskrit letter ठ् (*ṭh*), ठ् (*ṭh*) is invariably changed to ட் (*ṭ*) (Naṉṉūl) :—

e.g.

Skt.	*Tam.*
कठोर kaṭhōra	கடூரம் kaṭūram
रामठ rāmaṭha	இராமடம் irāmaṭam
कण्ठिका kaṇṭhikā	கண்டிகை kaṇṭikai

The consonant ड् (*ḍ*).

1. Just like ठ् (*ṭh*), ड् (*ḍ*) for which there is no corresponding letter in Tamil is changed to ட் (*ṭ*) (Naṉṉūl) :—

e.g.

Skt.	*Tam.*
खण्ड khaṇḍa	கண்டு kaṇḍu
गाण्डीव gāṇḍīva	காண்டிவம் kāṇḍivam

2. The Sanskrit ड् (*ḍ*) is sometimes changed to ळ् (*ḷ*) :—

e.g.

Skt.	*Tam.*
नीड nīḍa	நீளம் nīḷam
चूडामणि cūḍāmaṇi	சூளாமணி cūḷāmaṇi

3. In a few instances ड् (*ḍ*) is changed to ழ் (*l̲*) :—

e.g.

Skt.	*Tam.*
गरुड garuḍa	கலுழன் kalul̲aṉ
पीडा pīḍā	பீழை pīl̲ai
चूडिका cūḍikā	சூழி cūl̲i
नाडि nāḍi	நாழி nāl̲i

4. Initial ड् (*ḍ*) is preceded by a prothetic இ (*i*) when changed to ட் (*ṭ*) (Nannūl) :—

e.g.	*Skt.*	*Tam.*
	डम्भ ḍambha	இடம்பம் iṭampam

The consonant ढ् (*ḍh*).

ढ् (*ḍh*) in Sanskrit words is changed to ட் (*ṭ*) when they are borrowed in Tamil (Naṉṉūl) :—

e.g.	*Skt.*	*Tam.*
	मूढ mūḍha	மூடன் mūṭaṉ
	दृढ dṛḍha	திடம் tiṭam
	आषाढी āṣāḍhī	ஆடி āṭi

The consonant ण् (*ṅ*).

Sanskrit ण् (*ṇ*) does not undergo any change in Tamil :—

e.g.	*Skt.*	*Tam.*
	श्रेणि śrēṇi	ஏணி ēṇi
	शोण śōṇa	சோணை cōṇai
	चूर्ण cūrṇa	சுண்ணம் cuṇṇam

The consonant त् (*t*).

Sanskrit त् (*ṭ*), initial, medial, or final, generally remains unchanged :—

e.g.	*Skt.*	*Tam.*
	तपः tapas	தவம் tavam
	तनया tanayā	தனயை taṉayai
	पातकी pātakī	பதகி pataki
	हेति hēti	ஏதி ēti
	गति gati	கதி kati

1. त् (*t*) is sometimes changed to ச் (*c*) in Tamil :—

e.g.	*Skt.*	*Tam.*
	तुण्डा tuṇḍā	சுண்டு cuṇḍu
	तित्तिरि tittiri	சிச்சிரி cicciri
	पित्त pitta	பிச்சன் piccaṉ

2. Final त् (*t*) in Sanskrit words is usually dropped in Tamil:—

Skt. तटित् becomes *Tam.* தடி.

The consonant थ् (*th*).

The consonant थ् (*th*) for which there is no corresponding letter in Tamil becomes த் (*t*) in Tamil (Naṉṉūl):—

e.g. *Skt.*	*Tam.*
यूथ yūtha	ஊதம் utam
रथ ratha	இரதம் iratam
कथा kathā	கதை katai
शपथ śapatha	சபதம் capatam

The cansonant द् (*d*).

So also द् (*d*) for which there is no counterpart in the Tamil alphabet is changed to த் (*t*) (Naṉṉūl):—

e.g. *Skt.*	*Tam.*
दूकूल dukūla	துகில் tukil
दासी dāsī (a servant maid)	தாதி tāti
दैवं daivam	தேவு tēvu
हृदय hṛdaya	இதயம் itayam

The consonant ध् (*dh*).

1. As might be expected ध् (*dh*) becomes in Tamil த் (*t*) (Naṉṉūl):—

e.g. *Skt.*	*Tam.*
विधि vidhi	விதி viti
धर्म dharma	தருமம் tarumam
धनुस् dhanus	தனு taṉu
औषध auṣadha	அவிழ்தம் aviḻtam

2. There are also instances of Sanskrit ध् (*dh*) being changed to ச் (*c*) in Tamil:—

e.g. *Skt.*	*Tam.*
धारा dhārā	சாரை cārai
ध्यान dhyāna	சானம் cāṉam

The consonant न् (*n*).

1. The Sanskrit consonant न् (*n*) generally remains unchanged in Tamil:—

e.g. *Skt.*	*Tam.*
नास्तिक nāstika	நாத்திகம் nāttikam
ज्ञान jñāna	ஞானம் ñāṉam
शासन śāsana	சாதனம் cātaṉam
जानकी jānakī	சனகி caṉaki

2. न (*n*) is sometimes changed to ஞ் (*ñ*).

Skt.	*Tam.*
नाल nāla	ஞாளம் ñāḷam

3. Final न् (*n*) in Sanskrit words is often dropped in Tamil:—

Skt.	*Tam.*
करिन् karin	கரி kari
वाजिन् vājin	வாசி vāci

The consonant प् (*p*).

1. The Sanskrit consonant प् (*p*) generally remains unchanged in Tamil:—

e.g. *Skt.*	*Tam.*
पङ्क्ति paṅkti	பத்தி patti
पित्त pitta	பிச்சன் piccaṉ
लिपि lipi	இலிபி ilipi

2. Sanskrit प् (*p*) is sometimes dropped in Tamil:—

e.g. *Skt.*	*Tam.*
कच्छप kacchapa	கச்சம் kaccam
रूप rūpa > உருவம் >	உரு uru

3. प् (*p*) in a Sanskrit word is often changed to வ் (*v*) in Tamil :—

e.g. *Skt.*	*Tam.*
सुपर्ण suparṇa	உவணன் uvaṇaṉ
उपाध्याय upādhyāya	உவாத்தி uvātti
अपटी apaṭī	அவடி avaṭi
दीपिका dīpikā	தீவிகை tīvikai
तपस् tapas	தவம் tavam
रूप rūpa	உருவம் uruvam
पादप pādapa	பாதவம் pātavam
वापी vāpī	வாவி vāvi
आपण āpaṇa	ஆவணம் āvaṇam

4. प् (*p*) in a Sanskrit word is sometimes changed to த் (*t*) in Tamil :—

e.g. *Skt.*	*Tam.*
पिप्पली pippalī	திப்பிலி tippili

The consonants फ् (*ph*), ब् (*b*) भ् (*bh*).

As there are no letters in Tamil corresponding to the Sanskrit फ् (*ph*) ब् (*b*) and भ् (*bh*), they are generally changed to ப் (*p*) in Tamil (Naṉṉūl) :—

फ् (*ph*).

e.g. *Skt.*	*Tam.*
फणिन् phaṇin	பணி paṇi
फल phala	பயன் payaṉ

ब् (*b*)

बन्ध bandha	பந்தம் pantam
क्लीब klība	கிலீபம் kilīpam
बिल bila	பிலம் pilam

भ् (*bh*)

Skt.	*Tam.*
रम्भा rambhā	அரம்பை arampai
लाभ lābha	இலாபம் ilāpam
ऋषभ ṛṣabha	இடபம் itapam
भुवन bhuvana	புவனம் puvanam
लोभ lōbha	உலோபம் ulōpa

1. ब् and भ् (*b & bh*) are sometimes changed to வ் (*v*) in Tamil just like प् (*p*) (see before) :—

ब् (*b*).

e.g. *Skt.*	*Tam.*
बाधा bādhā	வாதை vātai
महाबलि mahābali	மாவலி māvali
बिम्ब bimba	விம்பம் vimpam

भ् (*bh*).

सभा sabhā	அவை avai
ऋषभ ṛṣabha	இடவம் iṭavam (initial ऋ being dropped)
नाभि nābhi	நாவி nāvi
वल्लभ vallabha	வல்லவன் vallavan
नभस् nabhas	நவம் navam
अभिसारिका abhisārikā	அவிசாரி avicāri (with a degradation in the meaning of the word)

The consonant म् (*m*).

The Sanskrit consonant म् (*m*) generally remains unchanged in Tamil :—

e.g. *Skt.*	*Tam.*
सुमित्रा sumitrā	சுமித்திரை cumittirai
हिम hima	இமம் imam
मत्स्य matsya	மச்சம் maccam

Skt.	*Tam.*
क्षमा kṣamā	கமை kamai

1. Like प् फ् ब् and भ्, (*p, ph, b, & bh*) म् (*m* is sometimes changed to व् *v*).

e.g. *Skt.*	*Tam.*
चमरी camarī	சவரி cavari *also* கவரி kavari
दमन damana	தவனம் tavanam (மயிர்க்கொழுந்து)
दामनी dāmanī	தாவணி tāvaṇi

The consonant य् (*y*).

1. The Sanskrit consonant य (*y*) often remains unchanged in Tamil:—

e.g. *Skt.*	*Tam.*
योग yōga	யோகு yōku
तनया tanayā	தனயை tanayai
छाया chāyā	சாயை cāyai

2. Initial य् (*y*) is changed into *e* (எ) presumably through confusion due to faulty pronunciation.

e.g. *Skt.*	*Tam.*
यम yama	எமன் emaṉ
यज्ञ yajña	எக்கியம் ekkiyam

3. Initial य् (*y*) in words beginning with य (*ya*) is often preceded by prothetic இ (*i*) or உ (*u*) in Tamil:—

e.g. *Skt.*	*Tam.*
यक्ष yakṣa	இயக்கன் iyakkaṉ
यम yama	இயமன் iyamaṉ
युद्ध yuddha	உயுத்தம் uyuttam
योग yōga	உயோகம் uyōkam

4. Initial य (*y*) of the first syllable य (*ya*) of a Sanskrit word is often dropped in Tamil:—

e.g. *Skt.*	*Tam.*
यूथ yūtha	ஊதம் ūtam
युक्ति yukti	உத்தி utti

Skt.	*Tam.*
यान yāna	ஆனம் āṉam
योजना yōjanā	ஓசனை ōcaṉai
युग yuga	உகம் ukam
यामल yāmala	ஆமளம் āmaḷam

5. Sanskrit य् (*y*) is sometimes changed to ச் (*c*) in Tamil:—

e.g. *Skt.*	*Tam.*
कैकेयी kaikēyī	கைகேசி kaikēci
यक्षी yakṣī	இசக்கி icakki
यक्ष yakṣa	சக்கன் cakkaṉ
नियत niyata	நிசதம் nicata
याम yāma	சாமம் cāmam
योगिन् yōgin	சோகி cōki
यावक yāvaka	சாவகன் cāvakaṉ

6. Sometimes Sanskrit य् (*y*) is changed to க் (*k*) in Tamil:—

e.g. *Skt.*	*Tam.*
उत्तरीय uttarīya	உத்தரிகம் uttarikam
अहल्या ahalyā	அகலிகை akalikai

7. Sometimes Sanskrit य्(*y*) is changed to ந்(*n*) or ஞ்(*ñ*):--

e.g. *Skt.*	*Tam.*
(*a*) यम yama	நமன் namaṉ
युग yuga	நுகம் nukam
योनि yōni	நோனி (?) nōṉi

Skt.	*Tam.*
(*b*) यम yama	ஞமன் ñamaṉ
नय naya	ñayam ஞயம்

The consonant र् (*r*).

The Sanskrit consonant र् (*r*) generally undergoes no change in Tamil; but when it begins the word, a prothetic அ (*a*), இ (*i*) or உ (*u*) is generally prefixed to the word in Tamil:—

e.g.	Skt.	Tam.
	गुरु guru	குரு kuru
	सरयू sarayū	சரயு carayu
	श्रीधर śrīdhara	சீதரன் cītaraṉ
	चमरी camarī	சமரி camari
	रव rava	அரவம் aravam
	रवि ravi	இரவி iravi
	रम्भा rambhā	அரம்பை arampai
	रथ ratha	இரதம் iratam
	रत्न ratna	அரதனம் arataṉam
	रुक्मिणी rukmiṇī	உருப்பிணி uruppiṇi

1. Initial र (*r*) is sometimes dropped in Tamil as well as medial र् (*r*) :—

e.g.	Skt.	Tam.
	रुधिर rudhira	உதிரம் utiram
	कुंक्कुर kukkura	குக்கன் kukkaṉ

2. र् (*r*) is sometimes changed to ல் (*l*) or ள் (*ḷ*) in Tamil :—

e.g.	Skt.	Tam.
	गरुड garuḍa	கலுழன் kaluḻaṉ
	अगरु agaru	அகில் akil
	कर्मार karmāra	கம்மாளன் kammāḷaṉ

The consonant ल् (*l*).

The Sanskrit consonant ल् (*l*) often undergoes no change. When it begins the word, it is preceded by a prothetic இ (*i*) or உ (*u*) :—

e.g.	Skt.	Tam.
	लाभ lābha	இலாபம் ilāpam
	बिल bila	பிலம் pilam
	मिथिला mithilā	மிதிலை mitilai
	खलीन khalīna	கலினம் kaliṉam

Skt.	*Tam.*
लक्षणा lakṣaṇā	இலக்கணை ilakkaṇai
लक्ष्य lakṣya	இலக்கியம் ilakkiyam
लोभ lōbha	உலோபம் ulōpam

1. Sanskrit ल् (*l*) is sometimes changed to ர் (*r*) in Tamil:—

e.g. *Skt.*	*Tam.*
लाक्षा lākṣā	அரக்கு arakku
हरिताल haritāla	அரிதாரம் aritāram

2. Sanskrit ल् (*l*) is sometimes changed to ழ் (*ḻ*) in Tamil:—

e.g. *Skt.*	*Tam.*
व्याल vyāla	வியாழம் viyāḻam (serpent)
प्रवाल pravāla	பவழம் pavaḻam
फल phala	பழம் paḻam
स्थाली	தாழி tāḻi

3. Sanskrit ल् (*l*) is also occasionally changed to ய் (*y*) in Tamil:—

e.g. *Skt.*	*Tam.*
शैल śaila	சையம் caiyam
फल phala	பயன் payaṉ பயம் payam

The consonant व् (*v*)

1. Sanskrit व् (*v*) generally remains unchanged:—

e.g. *Skt.*	*Tam.*
विष viṣa	விடம் viṭam
विधि vidhi	விதி viti
वेष vēṣa	வேடம் vēṭam
रवि ravi	இரவி iravi
प्रवाल pravāla	பவழம் pavaḻam

Skt.	*Tam.*
रव rava	அரவம் aravam
अटवी aṭavī	அடவி aṭavi

The consonant श् (*ś*)

1. Sanskrit श् (*ś*) becomes ச் (*c*) (Naṉṉūl) :—

e.g. *Skt.*	*Tam.*
शैल śaila	சைலம் cailam
शाला śālā	சாலை cālai
कौशिक kauśika	கவுசிகன் kavucikaṉ

2. Sanskrit श्(*ś*) is sometimes changed to ய்(*y*) (Naṉṉūl) :—

e.g. *Skt.*	*Tam.*
दशरथ daśaratha	தயரதன் tayarataṉ
देश dēśa	தேயம் tēyam
कुश kuśa	குயம்
वशं vaśam	வயம் vayam
विशाख viśākha	வியாகம் viyākam
श्मशान śmaśāna	மயானம் mayāṉam
आकाश ākāśa	ஆகாயம் ākāyam
उशीर uśīra (cuscus)	உயிர் uyir
कुशल kuśala	குயலன் kuyalaṉ
आश्लेष āślēṣa	ஆயிலியம் āyiliyam
कलश kalaśa	கலயம் kalayam

3. Initial श् (*ś*) in Sanskrit words is sometimes dropped in Tamil (*cf.* initial स्) (*s*) (*Dravidic Studies*) :—

e.g. *Skt.*	*Tam.*
शरण śaraṇa	அரணம் araṇam
श्रावणी śrāvaṇī	ஆவணி āvaṇi
श्रोणा śrōṇā	ஓணம் ōṇam

Skt.	*Tam.*
शष्कुली śaṣkulī	அஃகுலி akkuli
श्रेणी śrēṇī	ஏணி ēṇi
श्रविष्ठा śraviṣṭhā	அவிட்டம் aviṭṭam

The consonant ष् (*ṣ*)

1. As there is no letter in Tamil corresponding to ष (*ṣa*) ष् (*ṣ*) in Sanskrit words is changed to ட் (*ṭ*) in Tamil (Nannūl) :-

e.g. *Skt.*	*Tam.*
विष viṣa	விடம் viṭam
मेष mēṣa	மேடம் mēṭam
भाषा bhāṣā	பாடை pāṭai
वेष vēṣa	வேடம் vēṭam
उषा uṣā	உடை uṭai

2. Sanskrit ष् (*ṣ*) is sometimes changed to ச் (*c*) in Tamil (*Dravidic Studies*) :—

e.g. *Skt.*	*Tam.*
अभिलाषा abhilāṣā	அபிலாசை apilācai
वेष vēṣa	வேசம் vēcam
दोष dōṣa	தோசம் tōcam
रोष rōṣa	உரோசம் urōcam
विषय viṣaya	விசயம் vicayam
मोषक mōṣaka	மோசகன் mōcakaṉ (thief)
षण्मुख ṣaṇmukha	சண்முகன் caṇmukaṉ

The consonant स् (*s*).

1. As there is no letter in Tamil corresponding to Sanskrit स् (*s*) it is generally changed to ச் (*c*) (Nannūl) :—

e.g. *Skt.*	*Tam.*
सार sāra	சாறு cāṟu
असूया asūyā	அசுயை acuyai

Skt.	*Tam.*
सुबाहु subāhu	சுவாகு cuvāku
वासव vāsava	வாசவன் vācavaṉ

2. Initial स् (*s*) in Sanskrit words is often dropped in Tamil as has been noted by several philologists:—

e.g. *Skt.*	*Tam.*
सन्ध्या sandhyā	அந்தி anti
सभा sabhā	அவை avai
सुपर्ण suparṇa	உவணன் uvaṇaṉ
समय samaya	அமயம் amayam
सूची sūcī	ஊசி ūci
समर samara	அமர் amar
सीस sīsa	ஈயம் īyam
सिन्धुज sindhuja	இந்துப்பு intuppu

3. Initial स् (*s*) in Sanskrit words beginning with conjunct consonants is always dropped:—(See also conjunct consonants).

e.g. *Skt.*	*Tam.*
स्थल sthala	தலம் talam
स्थूण sthūṇa	தூண் tūṇ
स्तन stana	தனம் taṉam
स्फटिक sphaṭika	படிகம் paṭikam

4. Sanskrit स् (*s*) is sometimes changed to த் (*t*) (Naṉṉūl) :-

e.g. *Skt.*	*Tam.*
दासी dāsī (a servant maid)	தாதி tāti
रस rasa	இரதம் iratam
राक्षस rākṣasa	இராக்கதன்
आसन āsana	ஆதனம் ātaṉam
मास māsa	மாதம் mātam

Skt.	*Tam.*
सन्तति santati	தந்ததி tantati
शासन śāsana	சாதனம் cātaṉa
वयस् vayas	வயது vayatu
अवसर avasara	அவதாரம் avataram
तापस tāpasa	தாபதன் tāpataṉ

5. Sanskrit स् (*s*) (medial) sometimes becomes ய் (*y*) in Tamil (*Dravidic Studies*) :—

e.g. *Skt.*	*Tam.*
वसिष्ठ vasiṣṭha	வயிட்டன் vayiṭṭaṉ स > ச > ய
सीस sīsa	ஈயம் īyam

The change of सहस्र (*sahasra*) into ஆயிரம் also illustrates this rule though not on the face of it.

The ह in सहस्र is at first dropped and the preceding vowel is lengthened in accordance with the rule about अ referred to before. The conjunct consonant is changed to सिर and the initial स् (*s*) in the Sanskrit word is dropped as per 2 about (*s*). The resulting आसिर (*āsira*) becomes ஆயிரம்.

6. Final स्(*s*) in Sanskrit words is often dropped in Tamil:

e.g. *Skt.*	*Tam.*
धनुस् dhanus	தனு taṉu
आशिस् āśis	ஆசி āci
हविस् havis	அவி avi

This is the result of the prevailing tendency in spoken languages to change consonant-stems into vowel-stems (see तटित्, करिन् वाजिन् etc. before).

The consonant ह् (*h*).

As there is no letter in Tamil corresponding to the Sanskrit ह् (*h*), it undergoes change in the process of borrowing.

1. Initial ह् (*h*) in Sanskrit words is often dropped in Tamil (Naṉṉūl) :—

e.g. *Skt.*	*Tam.*
हविस् havis	அவி avi
हिम hima	இமம் imam

Skt.	*Tam.*
हृदय hṛdaya	இதயம் itayam
हरि hari	அரி ari
हाटक hāṭaka	ஆடகம் āṭakam
हत hata	அதம் atam
हेति hēti	எதி ēti
हय haya	அயம் ayam
हानि hāni	ஆனி āṉi
हरिणी hariṇī	அருணி aruṇi
हीन hīna	ஈனம் īṉam
हित hita	இதம் itam

2. Medial ह् (*h*) in Sanskrit words becomes க் (*k*) in Tamil (Naṉṉūl) (pronounced as ह् (*h*) by many after voiced consonants) :—

e.g.

Skt.	*Tam.*
अहल्या ahalyā	அகலிகை akalikai
मोहिनी mōhinī	மோகினி mōkiṉi
वाहिनी vāhinī	வாகினி vākiṉi
अहङ्कार ahaṅkāra	அகங்காரம் akaṅkāram

3. (*a*) Medial ह् (*h*) in Sanskrit words is sometimes dropped and a glide வ் (*v*) is developed in its place: (*Dravidic Studies*) :—

e.g.

Skt.	*Tam.*
आहुति āhuti	ஆவுதி āvuti
हूण hūṇa	அவுணன் avuṇaṉ

(*b*) The glide developed in the place of ह् (*h*) is sometimes ய் (*y*) :—

e.g.

Skt.	*Tam.*
इहपर ihapara	இயபரம் iyaparam
स्नेह snēha	நேயம் nēyam
कोकिल kōkila > kōhila	குயில் kuyil

Final consonants in Sanskrit words.

It may be stated as a general rule that, in the attempt to simplify and smoothen the pronunciation of Sanskrit loan words, Tamil often drops the final consonants, especially स् (*s*), त् (*t*) and न् (*n*) :—

e.g. *Skt.*	*Tam.*
हविस् havis	அவி avi
धनुस् dhanus	தனு tanu
आशिस् āśis	ஆசி āci
तटित् taṭit	தடி taṭi
वाजिन् vājin	வாசி vāci
करिन् karin	கரி kari

(*vide* final स् (*s*) before).

III. संयुक्ताक्षराणि (*Conjunct consonants*).

1. (*a*) When य् (*y*), र् (*r*) and ल् (*l*) are the second members of a conjunct consonant occurring in a Sanskrit word, இ (*i*) is generally inserted after the first member when the word is taken into Tamil (medial anaptyxis), (Nannūl) :—

e.g. *Skt.*	*Tam.*
(1) काव्य kāvya	காவியம் kāviyam
(2) वक्र vakra	வக்கிரம் vakkiram
(3) शुक्ल śukla	சுக்கிலம் cukkilam
(4) व्याधि vyādhi	வியாதி viyāti

It may be noted that in (2) and (3) the first member is also doubled. This doubling occurs whenever the first member is क् (*k*), च् (*c*), त् (*t*) or प् (*p*).

e.g. *Skt.*	*Tam.*
(*b*) रुक्मिणी rukmiṇī	உருக்குமிணி urukkumiṇi

(Pkt. रुप्पिणी ruppiṇī Tam. உருப்பிணி uruppiṇi).

2. When र् (*r*) is the first member of a conjunct consonant in a Sanskrit word, it is changed to रु (*ru*) by the insertion of anaptyctic உ (*u*) (Nannūl) :—

e.g. *Skt.* *Tam.*

(1) कर्म karma — கருமம் karumam

(2) दुर्वासाः durvāsāḥ — துருவாசன் turuvācan

(3) अर्क arka — அருக்கன் arukkan

(4) दर्भ darbha — தருப்பம் taruppam

(5) अर्चना arcanā — அருச்சனை aruccanai

(6) अर्थ artha — அருத்தம் aruttam

Observe the doubling of क् (*k*), च् (*c*), त् (*t*), प् (*p*) [भ् (*bh*) being changed to प् (*p*)].

3. When श् (*ś*) is the first member of a conjunct consonant and व् (*v*) the second in a Sanskrit word, an anaptyctic உ (*u*) is inserted after it when the word is taken into Tamil :—

e.g. *Skt.* *Tam.*

विश्व viśva — விசுவம் vicuvam

विश्वामित्र viśvāmitra — விசுவாமித்திரன் vicuvāmittiran

अश्व aśva — அசுவம் acuvam

ईश्वर īśvara — ஈசுவரன் īcuvaran

3. When न् (*n*) is the second member of a conjunct consonant, அ (*a*) is inserted before it (Nannūl) :—

e.g. *Skt.* *Tam.*

रत्न ratna — அரதனம் aratanam

4. If a Sanskrit word begins with a conjunct consonant, one of the two members is generally dropped in Tamil :—

(*a*) In the following examples, the first member is dropped :—

e.g. *Skt.* *Tam.*

व्याळ vyāḷa — யாளி yāḷi

Skt.	*Tam.*
ज्योतिष jyōtiṣa	யோசியம் yōciyam
स्तन्य stanya	தன்னியம் taṉṉiyam
श्मशान śmaśāna	மயானம் mayāṉam
व्यूह vyūha	யூகம் yūkam
त्वक् tvak	வக்கு vakku

For the dropping of initial श् (*ś*) and स् (*s*), see before.

(*b*) The second member is dropped in the following :—

e.g.

Skt.	*Tam.*
क्षमा kṣamā	கமை kamai
प्राकृत् prākṛt	பாகதம் pākatam
क्षण kṣaṇa	கணம் kaṇam
ज्वर jvara	சுரம் curam

(*c*) Sometimes both the members of the conjunct consonant are dropped :—

e.g.

Skt.	*Tam.*
श्रोण śrōṇa	ஓணம் ōṇam
श्रविष्ठ śraviṣṭha	அவிட்டம் aviṭṭam
श्रेणि śrēṇi	ஏணி ēṇi

5. As a general rule the two members of a conjunct consonant are assimilated when the word is taken into Tamil; either the first member is changed to the second or *vice versa* :—

(*a*) In the following examples the first member is changed to the second :—

e.g.

Skt.	*Tam.*
हस्त hasta	அத்தம் attam
अब्धि abdhi	அத்தி atti
जह्नु Jahnu	சன்னு caṉṉu
वसिष्ठ vasiṣṭha	வசிட்டன் vaciṭṭaṉ
काकुत्स्थ kākutstha	காகுத்தன் kākuttaṉ
युक्ति yukti	உத்தி utti
चूर्ण cūrṇa	சுண்ணம் cuṇṇam

Skt.	*Tam.*
अप्सरस् apsaras	அச்சரசு accaracu (स् > ச்)
मुक्ता muktā	முத்து muttu
तक्ष takṣa	தச்சன் taccaṉ (ष् > ச்)
पत्नी patnī	பன்னி paṉṉi
आर्य ārya	அய்யன் ayyaṉ
कर्मार karmāra	கம்மாளன் kammāḷaṉ

(*b*) In the following examples the second member is assimilated to the first:—

e.g. *Skt.*	*Tam.*
दक्ष dakṣa	தக்கன் takkaṉ
रक्षस् rakṣas	அரக்கன் arakkaṉ
सकलत्री sakalatrī	சக்களத்தி cakkaḷatti
मृत्यु mṛtyu	மிருத்து miruttu
विद्या vidyā	வித்தை vittai
अयोध्या ayōdhyā	அயோத்தி ayōtti
अक्षत akṣata	அக்கதம் akkatam
विष्णु viṣṇu	விட்டு viṭṭu (ष् > ட்)
भीष्म bhīṣma>bhitma>	வீட்டுமன் (vīṭṭumaṉ)

(*c*) In the following words the law of assimilation illustrated as in the examples given above:—

e.g. *Skt.*	*Tam.*
विद्या vidyā	விச்சை viccai य् (*y*) being changed to ச் (*c*)*vide* before)
वाद्य vādya	வாச்சியம் vācciyam

6. In a number of Sanskrit words, one of the two members is dropped before the word is admitted into Tamil:—

e.g. *Skt.*	*Tam.*
वाणिज्य vāṇijya	வாணியம் vāṇiyam
कौसल्या kausalyā	கோசலை kōcalai
तपस्वी tapasvī	தவசி tavaci
श्रीधर śrīdhara	சீதரன் cītaraṉ
क्रमुक kramuka	கமுகு kamuku

Skt.	*Tam.*
शिष्य śiṣya	சீடன் cīṭaṉ (ष>ட)
वैष्णव vaiṣṇava	வைணவர் vaiṇavar
मस्तक mastaka	மதகம் matakam
समस्या samasyā	சமசை camacai
पुष्य puṣya	பூசம் pūcam

7. When a conjunct consonant consists of two consonants of which the first member is the nasal consonant of the group to which the second member belongs, there is often no further change than those due to the lack of corresponding letters in the Tamil consonantal system:—

e.g. *Skt.*	*Tam.*
बिम्ब bimba	பிம்பம் pimpam
भृङ्ग bhṛṅga	பிருங்கம் piruṅkam
कञ्चुक kañcuka	காஞ்சுகம் kāñcukam
अम्बुज ambuja	அம்புயம் ampuyam
दण्ड daṇḍa	தண்டு taṇṭu
मन्द manda	மந்தம் mantam
स्कन्द skanda	கந்தன் kantaṉ
लाङ्गूल lāṅgūla	காங்கூலம் kāṅkūlam
अङ्गिरस् aṅgiras	ஆங்கிரன் āṅkiraṉ

8. The same principle is seen at work when the first member is changed into the nasal consonant of the group to which the second member belongs:—

e.g. *Skt.*	*Tam.*
उज्जयिनी ujjayinī	உஞ்சயினி uñcayiṉi
कंस kaṁsa	கஞ்சன் kañcaṉ (स्>ச)
विद्या vidyā	விஞ்சை (viñcai see before (य् > ச்) see before)
शुक्र śukra	சுங்கன் cuṅkaṉ (the 2nd member is changed into the nasal)
बुद्धि buddhi	புந்தி punti
कुब्ज kubja	குஞ்சம் kuñcam

Skt.	*Tam.*
हंस haṁsa	அஞ்சம் añcam
सिंह siṁha	சிங்கம் ciṅkam (ह्>க்)
फल्गुनी phalgunī	பங்குனி paṅkuṉi (see before)
Pkt. फग्गुनी (phaggunī)	

9. The two members of a conjunct consonant sometimes interchange places when the word is taken into Tamil, according to the well-known law of metathesis:—

e.g. *Skt.*	*Tam.*
विष्णु viṣṇu	விண்டு viṇṭu (ष् > ட் see before)
कक्ष kakṣa	கட்கம் kaṭkam (ष् > ட்)
कषाय kaṣāya	கியாழம் kiyāḻam ष > ழ)
अग्नि agni	அங்கி aṅki
कल्याण kalyāṇa	கண்ணாலம் kaṇṇālam
वैशाखी vaiśākhī	வைகாசி vaikāci
पारतरस pāratarasa	பாதரசம் pātaracam

10. When a Sanskrit word having a conjunct consonant with more than two members is taken into Tamil, one of the members is generally dropped :—

e.g. *Skt.*	*Tam.*
सन्ध्या sandhyā	அந்தி anti
विन्ध्य vindhya	விந்தம் vintam
आर्द्रा ārdrī	ஆதிரை ātirai
पङ्क्ति paṅkti	பத்தி patti
उष्ट्रक uṣṭraka	ஒட்டகம் oṭṭakam
कक्ष्या kakṣyā	கட்சி kaṭci
पार्श्व pārśva	பாரிசம் pāricam
सूक्ष्म sūkṣma	{ சுக்குமம் cukkumam சூக்குமம் cūkkumam
अस्त्र astra	அச்சிரம் acciram *s*>*c*
मत्स्य matsya	maccam (स् (*s*) being changed to ச் (*c*) the த் (*t*) being assimilated to ச் (*c*) and the ய்(*y*) being dropped).

11. The general tendency in the Tamil phonetic system is, as may be seen from what has been said so far, to simplify, shorten, or otherwise render smoother the pronunciation of Sanskrit consonants. For this purpose of making the loan words easy of pronunciation, Tamil sometimes drops out whole syllables either at the beginning of the word, or in the middle, or at the end (Tolkāppiyaṉār) :—

(*a*) Dropping of initial syllables :—

e.g. *Skt.*	*Tam.*
आकाश ākāśa	காயம் kāyam
विमान vimāna	மானம் māṉam
मेखला mēkhalā	கலை kalai
भृङ्गार bhṛṅgāra	காரம் kāram
लाङ्गूल lāṅgūla	கூலம் kūlam
रसायन rasāyana	சாயனம் cāyaṉam
लशुन laśuna	சுனம் cuṉam
पुन्नाग punnāga	நாகம் nākam
उदुम्बर udumbara	பரம் param
कर्पूर karpūra	பூரம் pūram
अतिमुक्तक atimuktaka	முத்தகம் muttakam
अरविन्द aravinda	விந்தம் vintam
उपाध्याय upādhyāya	வாத்தியார் vāttiyār
चक्रवाक cakravāka	வாகம் vākam
पाकशाला pākaśālā	கசாலை kacālai

(*b*) Dropping of medial syllables :—

e.g. *Skt.*	*Tam.*
अग्रहार agrahāra	அக்கிராரம் akkirāram
उत्तराषाढ uttarāṣāḍha	உத்தராடம் uttarāṭam
रोहिणी rōhiṇī	உரோணி urōṇi
कायारोहण kāyārōhaṇa	காரோணம் kārōṇam
काहल kāhala	காளம் kāḷam
पञ्चाशत् pañcāśat	பஞ்சாதி pañcāti

Skt.	*Tam.*
आषाढी āṣāḍhī	ஆடி āḍi
मुक्ताहार muktāhāra	முத்தாரம் muttāram
विभीषण vibhīṣaṇa	வீடணன் viṭaṉaṉ
वाहिनी vāhinī	வானி vāṉi (சேனை)
तूणीर tūṇira	தூணி tūṇi
चन्दन candana	சந்தம் cantam
कैलास kailāsa	கைலை kailai கயிலை kayilai
शतभिषक् śatabhiṣak	சதயம் catayam
पूर्वाषाढा pūrvāṣāḍhā	பூராடம் pūrāṭam
मार्गशीर्ष mārgaśīrṣa	மார்கழி mārkaḻi

(*c*) Dropping of final syllables:—

e.g., *Skt.*	*Tam.*
वेदपारग vēdapāraga	வேதபாரன் vētapāraṉ
कानन kānana	கானம் kāṉam
भरद्वाज bhāradvāja	பரத்துவன் parattuvaṉ
आचार्य ācārya	ஆசான் ācāṉ
अभिसारिका abhisārikā	அவிசாரி avicāri
किसलय kisalaya	கிசம் kicam
कुण्डलिनी kuṇḍalinī	குண்டலி kuṇṭali
विषुव viṣuva	விடு viṭu (equinox)
तैषी taiṣī	தை tai.

THE CONCEPT OF KEYNOTE IN THE TAITTIRĪYA PRĀTIŚĀKHYA

BY

C. R. SANKARAN, POONA.

According to Pāṇini's sūtra I, 2, 39 स्वरितात्संहितायामनुदात्तानाम् , all the *anudāttas* following a *svarita* are uttered at the same level, as for instance in इमं मे गङ्गे यमुने सरस्वति शुतुद्रि स्तोमं सचता परुष्ण्या (ṚV. X, 75, 5.). Such an *anudātta* that follows a *svarita* goes by the name of *pracaya* in *Prātiśākhya* literature.[1]

The word *pracaya* can be rendered as "*accumulated pitch*" in English. Several such unaccented syllables often occur in succession. They continue at the low level reached by the preceding *svarita* upto the syllable immediately preceding the next accent (Oldenberg: Die Hymnen des Ṛg-Veda, Band I Prolegomena, Berlin 1888 485, edn.)

The latter syllable called *sannatara* 'lower' *anudāttatara* 'more lowered' sinks somewhat below this monotone. Pāṇini's sūtra I, 2, 40 reads thus:

उदात्तस्वरितपरस्य सन्नतरः

(For the use of the word सन्नतरः in *Prātiśakhya* literature, compare the following:

व्यञ्जनविधारणमभिनिधानः पीडितः सन्नतरः हीनश्वासनादः[2] ॥

The *Kāśikāvṛtti* has the following comment on the sūtra of Pāṇini:—

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1. Macdonell: Vedic Grammar (Grundriss der indoar. Phil. I,4.) Strassburg 1910. page 77, Cf. also. Haug: Uber des Wesen und den Werth der Wedisehen Accents, Munchen 1873. 92 f. [Ausden Abhandlungem der K bayer Akademie der WI cl-XIII Bd II. Abth] A copy of this book in the Library of the Bombay Branch of the Royal Asiatic Society was accessible to me through the courtesy of the Librarian of the Madras University Library.]

2. Atharva Veda Prātiśākhya I, 43. Edited by Whitney, Journal of the Am. Or. Soc. Vol. VII.

अनुदात्तग्रहणमनुवर्तते । उदात्तः परो यस्मात् स उदात्तपरः । स्वरितः परः यस्मात्स स्वरितपरः । उदात्तपरस्य स्वरितपरस्य चानुदात्तस्य सन्नतर आदेशो भवति । अनुदात्ततर इत्यर्थः । देवा मरुतः पृश्निमातरो अपः । मातर इत्यनुदात्तः अप इत्यन्तोदात्तः ऊडिदंपदाद्यप्पुम्रैद्युभ्य इति । तत्रानुदात्तयोरेकादेश ओकारोऽनुदात्तः । तस्योदात्ते परभूते सन्नतर आदेशो भवति । इमं मे गङ्गे यमुने सरस्वति शुतुद्रि[1] । इकारोऽनुदात्तः शुतुद्रि इत्येतदामन्त्रितं पादादौ तस्मान्न निहन्यते । अनुदात्तं सर्वमपादादौ इति तस्य प्रथममक्षरमुदात्तं तस्मिन् परभूते पूर्वस्य सरस्वतीतीकारस्य सन्नतर आदेशो भवति । माणवक जटिलकाध्यापक क गमिष्यसि । [2]क इति स्वरितः तस्मिन् परभूते क इति अनुदात्तः तस्य सन्नतर आदेशो भवति[3] ॥

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1. See my paper, "Double Accented Vedic Compounds" Madras University Journal, 1936, p. 77.

2. This same instance is given by Patañjali in his Mahābhāṣya, Kielhorn's edition, Vol. I, p. 209, line 20.

3. *Cf.* नोदात्तस्वरितपरः (Taitt. Pr. XXI, 11.)

Examples:—

तया॑ दे॒वाः सु॒तं (TS. 4, 1, 2, 1.)

तया॑ दे॒वत॑या (TS. 4, 2, 9, 2.)

तदा॑हु॒ः क॑ जग॑ती (TS. 7, 1, 4. 3.)

The name *Vikrama* is also given to this grave following a *pracaya* according to rule xix, 2 of the *Taittirīyaprātiśākhya* Cf. also Bopp: Vergleichendes Accentuationssyestem nebst einer gedrängten Darstellung der grammatischen Übereinstimmungen der Sanskrit und Griechischen. Berlin 1854, p. 16 section 8. In this connection it would be interesting to read the following discussion from *Svarasiddhāntacandrikā* (I have only quoted from the paper manuscript in Devanāgarī characters, being the transcript of one in possession of Gopāla Śāstri and compared by messers P. S. Sundaram Iyer B.A., L.T., of Tanjore and Subrahmanya Śāstri of Tanjore with the manuscript in possession of the late Nīlakaṇṭha Śāstri and Krishnaswāmi Śāstri. A manuscript in Grantha characters is also available at the Govt. Oriental Manuscripts Library Madras. The work has since been published as No. 4 of the Annamalai University Sanskrit series. *Saṃhitā Svaraprakaraṇam* p. 6.) :—

I shall endeavour to show in this paper that *pracaya* was conceived as the key-note in the scheme of Sāman music and this concept is met with early as the composition of the *Taittirīyaprātiśākhya*.

As far as the tonal value is concerned, the *pracaya* at first sight, does not seem to be different from *udātta* (*vide*: Indische studien 'Das Vājasaneyi Prātiśakhyam', 4, 257 and also Kielhorn's 'Die Bhāṣikavṛtti des Mahāsvāmin' Mit einem Anhange Vom A. Weber. Indische studien Volume X page 432). *Atharva Vedaprātiśākhya* III, 71 says स्वरितादनुदात्त उदात्तश्रुतिः "A grave following a circumflex has the tone of acute" The *Prātiśākhyas* in common agreement with one another, teach that the unaccented syllables which follow a circumflex, although regarded as having the value of grave, are yet pronounced at the pitch of acute.[1] Thus the *Taittirīyaprātiśākhya* defines *pracaya* in the following manner: स्वरितात्संहितायामनुदात्तानां **प्रचय** उदात्तश्रुतिः (Taitt. Prāt. XXI, 10.) "Of grave syllables following a circumflex in

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उदात्तस्वरितपरस्य सन्नतरः (P. I, 2, 40.) उदात्तः स्वरितो वा यस्मात्परः तस्य अनुदात्तस्य सन्नतरः—अनुदात्ततरः आदेशो भवति । स्थान्यनुदात्तापेक्षः (The reading given in the printed edition is स्थान्युदात्तापेक्षः) प्रकर्षः । अत्र सूत्रवृत्त्यादिग्रन्थपर्यालोचनया उदात्तस्वरित अन्यतरपरकस्य अनुदात्तस्य सर्वस्याऽपि (आदेशः) सन्नतरः प्रातियते । प्रातिशाख्ये तु उदात्तस्वरितप्रचयानां अन्यतमपूर्वकस्य (एव) तथाविधस्य अनुदात्तस्य '**विक्रम**' संज्ञाविधिपूर्वकं सन्नतरत्वं निहितम् । तथा हि—"स्वरितयोर्मध्ये यत्र नीचँ (नीचं) स्यात् उदात्तयोर्वा अन्यतरतो वा उदात्तस्वरितयोर्वा स **विक्रमः**" (Taitt. Prāt. XIX, 1.) "'अन्यतरतो वा' इत्यस्य स्वरितोदात्तयोर्वा" इत्यर्थः इति **त्रिभाष्यरत्नम्** । तथा च, स्वरितयोः उदात्तयोः स्वरितोदात्तयोः उदात्तस्वरितयोः वा मध्ये यः अनुदात्तः स **विक्रमसंज्ञः**—इत्यर्थः ॥

"प्रचयपूर्वः च कौण्डिन्यस्य" (Taitt. Prāt, XIX. 2)

चकारादुदात्तस्वरितान्यतरपरकः इति लभ्यते । तथाविधः प्रचयपूर्वकश्च अनुदात्तः **विक्रमसंज्ञः** ।

1. "The syllables following the *svarita* have all the same *tone pitch*, higher than the syllable preceding the tone and deeper than the *udātta*." [Wackernagel, Altind Gramm. I, Section 249 Olden berg, Die Hymnen der Ṛg veda I, 485 H. Hirt, Der Accent, page 183 b].

Saṃhitā, there is *pracaya*, having the tone of acute."[1]

The first portion of the *Svarita*-accent according to the rule III, 4 of the *Ṛk Prātiśākhya* तस्योदात्ततरोदात्तादर्धमात्रार्धमेव वा. (*Cf.* Jayanta Svāmī's *Svarāṅkuśa* edited with a commentary by S. Śāmaśramī. Uṣa 1895. Stanza 15. page 13,) is declared to be uttered, not at acute pitch, but yet with a higher tone and according to the next rule III, 5. (अनुदात्तः परः शेषः स उदात्तश्रुतिः) of the *Ṛk Prātiśākhya* the latter portion at acute pitch. The same account of *Svarita* is given by the *Taittirīya Prātiśākhya* [तस्यादिरुच्चैस्तरामुदात्तादनन्तरे यावदर्धं ह्रस्वस्य (Taitt. prāt. III, 41). "Of this circumfler, in case it immediately follows an acute, the first part, to the extent of half a short vowel is uttered in a higher tone." उदात्तसमः शेषः (*ibid.* III, 42). "The remainder has the same tone with the acute."]

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1. Identical is the definition of *Pracaya* according to Śaunka's *Ṛk Prātiśākhya*:

स्वरितादनुदात्तानां परेषां प्रचयः स्वरः ।
उदात्तश्रुतितो यान्ति एकं द्वे वा बहूनि वा ॥

(III, 19.) Benares Sanskrit Series.

Cf. स्वरितात्पराणि यानि स्युर्धार्याण्यक्षराणि तु ।
सर्वाणि प्रचयस्थानि उपोदात्तं निहन्यते ॥
प्रचयो दृश्यते यत्र तत्र हन्यात् स्वरं बुधः ।
स्वरितः केवलो यत्र मृदु तत्र निपातयेत् ॥

Nār. Śikṣā, 2, 7, 7, 8.

स्वरितं प्रभवप्रचितं प्रचितात्स्वरितं न विद्यत उदात्तं वा, अनुदात्तमेव तद्विद्धि
यत्प्राचितं स्वरितात्पराणि यानि अनुदात्तानि कानिचित् ।
सर्वाणि प्रचयं यान्ति उपोदात्तं न विद्यते ॥

Mānd. Śikṣā 5, 6, 7

THE KĀMASAMŪHA OF ANANTA, A NĀGARA BRAHMIN, COMPOSED IN A. D. 1457

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Aufrecht[1] makes the following entry in his Catalogue regarding a work called '*Kāmasamūha*':—

"कामसमूह alaṁk. Composed in 1457[2] by Ananta, IO 396. Oxf. 218a. B. 346. Peters. 3. 22a. 366. 394. D 6." This work *Kāmasamūha* contains verses illustrative of amatory sentiments composed by Ananta, son of Bhiṣagvarya Hīramantrimaṇḍana. That Ananta belonged to भाभल्लवंश and his father's name was मण्डन can be seen from the following verse on *folio* 1 of MS. No. 15 of 1869-70 in the Govt. MSS. Library at the B. O R Institute, Poona:—

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1. *Cata. Catalogorum*, I. p. 93.
2. This date of composition is recorded in the India Office MS. No 396 (Vide *I. O. Cata.* Part III, p. 364a). The chronogram recording the date is found in the following verse:—

"संवत् पञ्चदश प्राप्ते चन्द्रवेदप्रवत्सरे (!) ।
चैत्रशुक्ले चतुर्दश्यां तिथौ वारे च भार्गवे ॥"

The work was composed in Saṁvat 1514 in the month of *Caitra, Śukla pakṣa, 14th tithi, Bhṛguvāra* (Śukravāra) which corresponds to *Friday, 13th April 1457 A.D.* Vide *Indian Ephemeris* Vol. V, p. 116). The expression चन्द्रवेद = 14 and not 41 as interpreted by Eggeling. Hence पञ्चदश + चन्द्रवेद = 1514 and not 1541 Saṁvat.

M. M. Haraprasad Sastri describes a MS of *Kāmasamūha* in his *Des. Cata.* of *MSS* (A. S. B.) Vol. VI, 1931, p. 434. This MS is very nearly complete. M. M. Sastri states that the author is Ananta the son of त्रिमण्डन with this title "भिषङ्मुकुटालङ्कारहार." The correct name of Ananta's father is मण्डन and not त्रिमण्डन, as clearly stated by him in verse 78—"मण्डनतनयोऽनन्तः" (folio 6 of B. O. R. I. MS No 15 of 1869-70). Obviously Sastri's statement is based on a wrong copy of the name in the MS before him.

"भाभल्लवंशजातेन मन्त्रिमण्डनसूनुना ।
अनन्तेन महाकाव्यप्रबन्धः क्रियते मया" ॥ ६ ॥

It is not recorded in the work what office of a minister (मन्त्रि) was graced by मण्डन and under what ruling prince he worked in that capacity. It appears मण्डन was the son of नारायण as we are told on *folio* 5 in the following verse:—

"विद्वज्जनसभानन्दा(दो) मन्त्री नारायणात्मजः ।
मण्डनस्तस्य पुत्रेण वर्ण्यन्ते स्मर्त्तवोऽधुना" ॥ ६९ ॥

On *folio* 6 our author calls himself सकलशास्त्रज्ञ in the following verse:—

"मण्डनतनयोऽनन्तो मन्मथरूपः सकलशास्त्रज्ञः ।
अभिमतदाता रचयति रूपं बालाव्यवस्थायाः" ॥ ७८ ॥

On *folio* 8 we find the following verse containing a reference to nose-ornament[1] repeated verbatim from earlier anthologies:—

"सुधामयोऽपि क्षयरोगशान्त्यै नासाग्रमुक्ताफलकच्छलेन ।
अनङ्गसञ्जीवनदृष्टशक्तिमुखामृतं ते पिबतीव चन्द्रः" ॥ ९५ ॥

The following verse besides its rhetorical implication shows that lamps used in India had no lamp-covers[2] to protect them from wind:—

Folio 10—"दीपो वातभयात्तन्व्या वस्त्राञ्चलतिरोहितः ।
विलोक्य कुचसौन्दर्यं मकरः कम्पते शिरः" ॥ ५४ ॥

We have already pointed out that नारायण was the grandfather of अनन्त and father of मण्डन. This information is corroborated by the following verse on fol. 21.

"नारायणात्मजः श्रीमान् मन्त्रिश्रीमण्डनो द्विजः ।
तत्सुतेन प्रियावस्था प्रयाणे वर्णिता मुदा" ॥ ६ ॥

1. *Vide* my article on the *Antiquity of the Hindoo Nose-Ornament*, *Annals*, XIX, 313-334. The verse "सुधामयोऽपि etc." is found in the *Sūktimuktāvali* of Jalhaṇa composed in *A. D. 1258* and in *Śārṅgadharapaddhati* (A.D. *1363*).

2. I propose to prepare in due course a paper on references to lamps in Indian literature.

As अनन्त composed the कामसमूह in A.D. 1457[1] we may assign the following chronology to his father and grandfather :—

नारायण (C. 1400 A.D.) son मण्डन (C. 1430 A.D.) son अनन्त (A. D. 1457). अनन्त belonged to the नागरज्ञाति as stated by him on folio 41 :—

"नागरज्ञातिजातेन मन्त्रिमण्डनसूनुना ।
अनन्तेन महाकाव्यासतीवृत्तं प्रकाशितम् ॥"

This family hailed from a town[2] founded by अहिम्मद—

Folio 39—"अहिम्मदनिर्मितनगरे विहितावसतिश्च वृद्धनागरिकः ।
मण्डनसूनुरनन्तो रचयति सेवाविधिं नार्याः" ॥ ७७ ॥

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1. The Ms "B. 3. 46" of *Kāmasamūha* mentioned by Aufrecht is dated Saṁvat 1619=AD *1563* and was in possesion of नीलकण्ठरण-छोड of Ahmedabad (*Vide* pp. 46-47 of of Būhler's *Cata. of Gujarat etc. MSS*, Fasci I Bombay, 1872). On p. 2 of Fasci. I Būhler observes "If no remark is added the era in which the MSS are dated is *Saṁvat*". In view of this remark the year 1619 given as the age of the MS of *Kāmasamūha* on p. 47 of Fasci. III is a Saṁvat year.

2. According to the *Bombay Gazetteer* Vol. I, pt. I (1896) which deals with the history of Gujarat, Ahmad I (*1411-1441* A.D.) of Gujarat built Ahmadabad in A.D. *1413*. As अनन्त belonged to the नागर caste, the town अहिम्मदनिर्मितनगर" must be identical with the modern Ahamadabad in Gujarat which is generally the home of the Nāgara Brahmins. If this identification is accepted the कामसमूह appears to have been composed at Ahmedabad 44 years after the founding of Ahmedabad in A.D. 1413. अनन्त appears to refer to the foundation of Ahmedabad as a contemporary event of fresh occurrence.

Ahmad I of Gujarat also built a town of the name *Ahmadnagar* (Himatnagar the modern capital of Idar state) in A.D. 1427 (*Vide* p. 83 of *History of Gujarat* by Commissariat, 1938). It is also possible that अनन्त may have been the resident of this "अहिम्मदनगर" (Himatnagar). If this identification is accepted the कामसमूह was written 30 years after the foundation of Ahmadnagar.

The place of Ananta's residence *viz.* "अहिम्मदनगर" mentioned by him in the above verse may be identical with Ahmedabad (founded A.D. 1413) or Ahmadnagar (Himmatnagar[1]), the capital of Idar State (founded A.D. 1427), both of which were founded by Ahmad I of Gujarat. It is not possible to identify "अहिम्मदनगर" with modern Ahmadnagar (founded by Ahmad Nizam Shah in A.D. 1494) as such identification would result in an anachronism.

In the following verse on folio 3 we get the name of Ananta's guru *viz.* आनन्दपूर्ण—

"ध्यात्वा समस्तगुरुकार्यविधौ समर्थां
श्रीशारदां कविजनस्य मुखे वसन्तीम् ।
आनन्दपूर्णगुरुपादयुगं प्रणम्य
व्याख्यां विधाय सुरभे रचयत्यनन्तः" ॥ २७ ॥

Is it possible to suppose that आनन्दपूर्ण mentioned in A.D. 1457 as the *guru* of Ananta is identical with आनन्दपूर्ण[2] alias

1. Vide *Archaeological Finds in Idar State*, Himmatnagar, 1936, p. 7—Himmatnagar is 55 miles north of Ahmedabad. It was founded in 1426. (The Bombay Gazetteer gives A.D. 1427 as the year of its foundation). *P. 38* "History of Idar State attests that the *Nagir Brahmins* and Banias formed a large percentage of the population of the State in the olden times. It seems when Grahāditya, son of Shilāditya, the last king of Mallabhipur, came in possession of Idar State in the 7th century, he brought with him from Vadnagar, many *Nagir* families out of gratitude to his foster-mother the Nagir lady Kamalavati. They held responsibile posts in the administration and spread all over the State. Many shiva-panchāyatan temples and step-wells in the State are said to have been built by them. The Nāgirs left the State in large numbers in the 17th century when there was a great exodus on account of the tyranny of Rao Jagannāth." (If the above evidence is correct the home of Nāgara Brahmin Ananta and his family must be Himmatnagar.)

2. *See* my paper on this author in the *B.I.S. Mandal Quarterly*, Poona, Vol XX, Part 1, pp. 29-36. In this paper I have referred to Ānandapūrṇa's works of which there are MSS dated A.D. *1405* and *1434*. *See also* Dr. V. Raghavan's article on this author in the Annals of Oriental Research, Madras University (Vol. II part 1). The chronology of the two आनन्दपूर्णs is as follows:—

विद्यासागर the commentator of the *Mahābhārata*? This latter आनन्दपूर्ण was a contemporary of the Kadamba ruler of Goa, one of whose inscriptions is dated *Śaka* 1315, A.D. 1393.

I shall now record below several verses at the close of different topics of the कामसमूह in which अनन्त refers to himself:

Folio 14—"सुरनरकविवन्द्यं योगिनां मध्यसंस्थं
सरसिजभवपत्नीपादपद्मं प्रणम्य ।
गुरुजनपरिचर्याराधने स्म प्रवीणो
रचयति कुचरूपं श्रीरनन्तप्रबन्धैः ॥" २९ ॥

Folio 19—"वयःप्रकर्षादधिरामणीयकं
विवर्ण्यरूपं मृगशावचक्षुषाम् ।
सर्वः शरीरावयवो विरच्यते-
ऽनन्तेन नार्याः कविशर्मवर्धनः" ॥ १९ ॥

Folio 13—"अनन्तोऽनन्तफलदः कवीनां द्विजपूजितः ।
तेनेदं रचितं रम्यं वर्णनं पथिकस्य च" ॥ ९२ ॥

Folio 27—"मण्डनो भूतले मान्यो भूपतीनां भिषग्वरः ।
कृतं तत्तनयेनेदं प्रियाविरहवर्णनम्" ॥ ५१ ॥

Folio 28—"गजायुर्वेदवेत्ता वै धन्वन्तरिरिवापरः ।
मण्डनस्तस्य पुत्रेण कृतेयं लेखपद्धतिः" ॥ ८० ॥

Folio 30—"महाकाव्यनिबन्धेऽस्मिन् ग्रन्थानालोक्य सर्वशः ।
वियोगिनीप्रलापास्तेऽनन्तेन परिकीर्तिताः" ॥ २० ॥

Folio 31—"महाकाव्यप्रबन्धेऽस्मिन्ननन्तेन द्विजन्मना ।
प्रियस्यागमनं रम्यं रचितं कविनिर्मितम्" ॥ ३४ ॥

Folio 32—"अनन्तोऽनन्तशास्त्रज्ञः शत्रूणामन्तकृत्सुधीः ।
तेनेदं पथिकप्रश्नं कृतं कविसुखप्रदम्" ॥ ४२ ॥

आनन्दपूर्ण-Mbh. Commentator	आनन्दपूर्ण, guru of अनन्त
1. Dates of mss of his works A.D. *1405, 1434* 2. Contemporary of Kadamba ruler Kāmadeva A.D. *1393*	1. mentioned as guru by अनन्त in A.D. *1457*

Folio 33—"इति कामसमूहेऽस्मिन् अनन्तेन सुखप्रदम् ।
महाकाव्यप्रबन्धेन कृतं सुरतवर्णनम्" ॥ ८१ ॥

Folio 34—"बहूनि शास्त्राणि विलोक्य भव्यान्
संगृह्य पद्यान् सुकविप्रणीतान् ।
अनन्तविप्रेण महाप्रबन्धे
कृतं मनोज्ञं सुरतावसानम्" ॥ १ ॥

Folio 36—"वृद्धनागरिकेणैवमनन्तेन द्विजन्मना ।
रतान्तकलहेनैवं प्रियवाक्यविनिर्मितम्" ॥ २० ॥

Folio 36—"कामिनीवचनमुत्तममद्भुतं
सुकविना रचितं किल बुद्ध्या ।
वीक्ष(क्ष्य) भावकविनिर्मितपद्यान्
विप्रमण्डनसुतेन मनोज्ञान्" ॥ २६ ॥

Folio 37—"कोविदाह्लादकेनेवानन्तेनानेन वैरिणा ।
गुरोर्गुरुप्रभावाच्च कृतं प्रश्नोत्तराष्टम्" ॥ ३१ ॥

Folio 38—"अनन्तेन महारम्यं सर्वकामिजनप्रियम् ।
कामस्य वसतिस्थानं सुश्लोकैः परिकीर्तितम् ॥ ६२ ॥

Folio 39—"मन्त्रिमण्डनपुत्रेण अनन्तेन सुधीमता ।
विस्तारितं प्रबन्धेन सकामालक्षणं शुभम्" ॥ ७१ ॥

Folio 40—"अनन्तेन महाकाव्ये सानन्देन महात्मना ।
समूहे काव्यबन्धस्य विरक्ताचिह्नमीरितम्" ॥ ४ ॥

Folio 42—"सदानन्तेन काव्येभ्यः श्लोकान् संगृह्य यत्नतः ।
प्रबन्धे कामसङ्घेऽस्मिन्नसतीवृत्तमीरितम्" ॥ ५१ ॥

Folio 45—"अनन्तेन भिषग्विद्याविदा वैद्याजिता मुदा ।
प्रबन्धे काव्यसङ्घेऽस्मिन् वैराग्यं परिकीर्तितम्" ॥ ९९ ॥

इति **श्रीकामसमूहे** महाकाव्यप्रबन्धे भिषग्वरमन्त्रि**मण्डनसूनोरनन्तस्य** कृतौ वैराग्यवर्णनान्तः सर्वकामसमूहग्रन्थः संपूर्णः ॥ पुस्तकमिदं काताघच्चेन लिखितं **पारोळाख्यग्रामे**[1] ॥"

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1. This village may be identical with *Parola* in the East Khandesh (Bombay Presidency).

The account of our author of the कामसमूह as gathered from the foregoing analysis would be as follows:—

अनन्त the author of कामसमूह belonged to भाभल्लवंश. He was a नागर Brāhmin. His grandfather's name was नारायण. His father was मण्डन who is styled as मन्त्रि or minister. मण्डन is also called a court-physician (भूपतीनां भिषग्वरः) who was proficient in veterinary science (गजायुर्वेदवेत्ता) and was another धन्वन्तरि or physician of gods. अनन्त twice calls himself वृद्धनागरिक, resident of a town founded by अहिम्मद. This town may be either Ahmedabad founded by Ahmad I of Gujarat in A.D. 1414 or it may be identical with Ahmadnagar (Himmatnagar, Capital of the Idar State) founded by the same king in A.D. 1427. The कामसमूह composed by अनन्त (in his old age) in A.D. 1457 (Friday, the 13th April) is an anthology bearing on Kāmaśāstra and its several topics. अनन्त refers to his guru आनन्दपूर्ण only once in the कामसमूह. This आनन्दपूर्ण may be identical with आनन्दपूर्ण alias विद्यासागर the commentator of the Mahābhārata and writer of some Vedānta works, who was a contemporary of Kāmadeva, the Kadamba ruler of Goa (c. 1393 A.D.). Evidently अनन्त may have been a junior contemporary of आनन्दपूर्ण or विद्यासागर, if my identification of his guru आनन्दपूर्ण, as suggested by me is proved on independent evidence. Like his father who was an eminent court-physician, अनन्त was also proficient in the science of medicine as he calls himself "भिषग्विद्याविद्."

As the कामसमूह is avowedly an anthology bearing on Kāmaśāstra it would be interesting to trace some of his verses to their original sources. This work, however, has been made difficult by the author himself, who makes no mention of the sources from which he has borrowed. He only makes general statements about his borrowing, such as:

"ग्रन्थानालोक्य सर्वशः", "बहूनि शास्त्राणि विलोक्य भव्यान् । संगृह्य पद्यान् सुकविप्रणीतान् ।"

It appears that अनन्त has mixed up his own composition with that of previous writers.

I have not studied the question of references to the कामसमूह in later literature but shall note here one reference of A.D. 1787, in which year a copy of the कामसमूह was pre-

pared in Poona at some cost as stated in a recent book[1] dealing with the Peshwa period.

REVIEWS.

We have great pleasure in acknowledging receipt of the Annual Report of the working of the Watson Museum for the year 1939-40 from the Honorary Secretary. From a perusal of the Report, the reader will be convinced that the Institution is working very well and fulfilling its purpose. The work of the Curator is noteworthy. A very valuable collection of old sculptures, architectural pieces and icons from the different parts of Kathiawar and Gujerat has been made and exhibited in the Museum. We hope and trust that the Institution will grow from strength to strength and become a leading cultural centre in that part of the country.

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1. पेशवाईच्या सावलीत by N. G. Chapekar, Poona, 1937, 298— Śaka 1709=AD 1787. Mr. Chapekar refers to the India office MS referred to by me already in this paper. He is not, however, aware of the 2 MSS of the work at the B.O.R. Institute in the Govt. mss Library *viz.* No 15 of 1869-70 and No 233 of 1884-86, as also the Calcutta MS of the work described by Haraprasad Shastri (p. 434 of *R. A. S. B. MSS. Cata.* Vol. VI, 1931)

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